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Edward Clark

CATHEDRAL VOLUNTARIES,

from the Works of
ORLANDO GIBBONS, D.^R BLOW, PELHAM HUMPHREYS,

Purcell,

WELDON, D.^R CROFT, D.^R GREENE,

D.^R BOYCE, D.^R COOKE, BATTISHILL,

and other Sterling

Church Composers of the English School

the whole selected & arranged for the

Organ,

and inscribed to his friend,

Samuel Wesley.

By

VINCENT NOVELLO.

ENT. STAT. HALL.

Bk.

D.^O

LONDON.

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I N D E X.

ALDRICH, God is our hope and strength	114	CALLCOTT, Grant, we beseech thee, merciful Lord	220
— Therefore will we not fear	114	CHILD, Sing we merrily unto God	37
ATTWOOD, Teach me, O Lord	69	CLARK (Jer.), I will sing of the Lord	58
— Behold my delight	70	— O Lord God of my Salvation	123
— Make me to go in the path	80	— For my soul	124
— Be thou my judge, O Lord	304	— I am counted	124
— Examine me O Lord, and prove me	306	COOKE, Amen (Canon, Fugue, and Chorus)	164
— For thy loving kindness	306	CREIGHTON, I will arise	5
BATTISHILL, Lighten mine eyes	88	CROFT, We will rejoice	1
— I will sing of the Lord	89	— Some put their trust in chariots	2
— I will magnify Thee, O Lord	100	— The earth is full of the goodness	6
— Behold how good and joyful	145	— Sing praises to the Lord	13
— Hallelujah (ditto)	146	— Sing unto the Lord	14
— Call to remembrance	228	— So we that are thy people	16
— O remember	230	— For God is King of all	22
BECKWITH, Blessed is the man	188	— Sing unto God, O ye Kingdoms	24
— I bow my knee	202	— Blessed be God	25
— When the cold north wind	217	— Hallelujah, (from "Lord is King")	30
— O how unsearchable	217	— Cry aloud and shout	31
— At His sight the mountains are shaken	218	— Great is the Holy One	32
— The pillars of Heaven	223	— O Lord thou hast searched me	33
BIRD, Bow thine ear, O Lord	78	— Whither shall I go	34
— Sing joyfully unto God	96	— Even there also	36
BLAKE, I have set God always before me	54	— Try me, O God	44
— Thou shalt show me the path	55	— Look well if there be any way	46
BLOW, Dr., I was in the Spirit	8	— This is the day which the Lord hath made	48
— Hallelujah (ditto)	11	— Hear me, O Lord	50
— Sing we merrily	57	— Praised be God	56
BOYCE, If we believe that Jesus died	111	— The Lord taketh my part	60
— Then we which are alive	112	— Walk about Sion	62
— All kings shall fall down before him	120	— Put me not to rebuke	65
— O Daughter of Babylon	131	— As for his enemies	66
— Praise the Lord, ye servants	137	— Blessed is he that cometh in the name of the Lord	93
— Wherewithal shall a young man	142	— We have wished you	94
— I will walk	143	— I cried unto the Lord	98
— By the waters of Babylon	152	— O Israel trust in the Lord	105
— If I forget thee, O Jerusalem	154	— There is no health	108
— So will we always sing	162	— Hallelujah (from "Praise the Lord, O my Soul")	117
— Thy testimonies, O Lord	168	— Turn us again, O Lord	122
— Whoso doeth these things	170	— The Lord of Hosts, (Verse, This is the day)	128
— I will wash my hands	176	— Glory be to the Father (I will sing unto the Lord)	133
— The fear of the Lord	177	— Hallelujah (The Heavens declare)	134
— O give thanks unto the Lord	190	— Ditto	136
— Turn thee unto me, O Lord	194	— Yea, thou shalt see thy children	141
— The sorrows of my heart	195	— The Lord of Hosts (Chorus, This is the day)	148
— O keep my soul	196	— God is gone up with a merry noise	151
— O praise the Lord, ye Angels	206	CROTCH, Whose rapid wings	266
— Hallelujah, (O be joyful in God)	221	— O let each muse's fame	290
— Be joyful all ye that are true	255	DUPUIS, I cried unto the Lord	138
— Slow March	268	— Bring my soul	140
— Lord, thou hast been our refuge	272	EBDON, O Lord in Thee have I trusted	178
— Blessed be the name of the Lord	276	— It is like the dew	180
— Tell it out among the Heathen	282	— Turn thee, O Lord	181
— Great and marvellous	287	— Gloria Patri (Jubilate)	214
— The Lord shall comfort Zion	299		

INDEX.

EBDON, Gloria Patri (Cantate Domino)	215	KENT, Gloria Patri	298
EVANS, Almighty Father, who hast given thine only Son	254	KING, The Lord is full of compassion	47
FARRANT, Lord for thy tender mercies' sake	74	MORLEY, I heard a voice from Heaven	132
GALLIARD AND COOKE, Join voices	246	NARES, Blessed be the Lord	101
GIBBONS (Orlando), Almighty and Everlasting God	4	PATRICK, Glory be to the Father	280
— Lift up your heads	18	PRING, Sing unto the Lord	300
— O clap your hands	26	PURCELL, Quicken me, O Lord	75
— God is gone up	28	— Let the free-will offering	76
— Hosanna to the Son of David	72	— Hallelujah, (from "Thy word is a Lantern")	77
GOLDWIN, I will sing unto the Lord	104	— Ritornel Symphony, (from "I was glad")	106
GREENE, So will I always sing praises	52	— Hallelujah, (from "O praise the Lord, O ye Heathen")	107
— And all the earth	68	— Ditto (from "My beloved spake")	110
— Blessed be God	158	— Rejoice in the Lord (Bell Anthem)	126
— The Lord will deliver the righteous	159	— Holy and Reverend is His name	130
— Glory and worship are before him	205	— Hallelujah, (O God thou art my God)	132
— Who is like unto the Lord our God	212	— Ditto (It is a good thing)	144
— He trusted in God	213	— Ditto (I will alway)	155
— O sing unto the Lord	226	— In God's word	156
— Let my supplication come before thee	234	— Hallelujah, (ditto)	157
— All the kings of the earth	244	— Ditto (The Lord is my light)	182
— Hallelujah (O God thou art my God)	249	— Ditto (Blessed is He)	182
— God, who hath not cast us out	252	— Ditto (My song shall be)	222
— I will sing of thy power	269	REYNOLDS, My God, look npon me	118
— Unto Thee, O my strength	270	— O my God	118
— Through God will we do great acts	270	— But thou continuest holy	119
— Vouchsafe, O Lord	279	RICHARDSON, O how amiable are thy dwellings	92
— Lord, in thee	279	ROGERS, Teach me, O Lord	23
— O praise our God, ye people	288	RUSSELL, Blessed Lord, who hast caused all holy Scriptures	251
— The Lord thy God, O Sion	296	STROUD, Hear my prayer, O Lord	84
— O clap your hands together	308	— Take heed unto me	85
HAYES (W.), Selection from the Evening Service	166	— My heart is disquieted	86
— Let the Heavens rejoice	172	— O that I had wings	86
— Great is the Lord	183	TALLIS, I call and cry to Thee	40
— One generation shall praise thy works	184	TRAVERS, Keep we beseech thee, O Lord, thy Church	90
— Feed them and set them up	185	TUDWAY, Servite Domino	286
— Bow down thine ear	197	TYE, Laudate nomen Domini	150
— I will thank thee, O Lord	198	WELDON, Draw me out of the net	12
— The Lord preserveth them all	216	— Hear my crying, O God	20
— Praise the Lord, O Jerusalem	236	— O set upon the rock	21
— He maketh peace	237	— I will dwell in thy Tabernacle	42
— He hath not dealt	238	— For thou, O Lord	43
— For all the world	256	— O be thou our help in trouble	281
— Hallelujah (O God thou art my God)	258	— Through God	281
— Before the mountains	262	— Who can tell how oft he offendeth	302
— Hallelujah (Unto thee, O God)	264	— Keep thy Servant	302
— O worship the Lord	292	— Let the words of my mouth	303
— O be joyful	294	WESLEY (S.), Glory be to the Father	64
— With streaming eyes	301	— We believe that thou shalt come	160
HUMPHREYS, O give thanks unto the Lord	250	— For the Lord is gracious	175
— Thou art my God	250	— He remembering his mercy	208
KENT, Then I said, O that I had wings	200	— Glory be to the Father	208
— Lord, how are they increased	204	WESLEY (C.) For our heart shall rejoice	82
— Lord, what love have I	240	— Let thy merciful kindness	102
— Thy righteousness	241	— Like as we do put our trust	102
— To them he gave power	248	WORGAN, They are brought down and fallen	203
— Blessed be thou, Lord God of Israel	259	— Blessed be the Lord	210
— Both riches and honour	260	— O give thanks to the Lord	224
— Now therefore our God	260		
— For thou, O Lord	284		

NOVELLO'S CATHEDRAL VOLUNTARIES.

This Work is intended as a Companion to the Voluntaries selected from the Productions of FOREIGN Composers, now in the course of publication, by the same Editor.

It occurred to him that the Anthems and other Sacred Music of the great Church writers of the ENGLISH School, contained a very large number of Pieces, most admirably calculated for performance on the Organ, as last Voluntaries, &c: and that by making an arrangement of them upon a similar plan to that which he has followed in adapting those from the Classical masters of the German and Italian Schools, he should offer a little tribute of respect to the memory of his talented fellow Countrymen, and at the same time, bring forward a work that would be acceptable to such of his Brother Organists as have not had an opportunity of making a selection for themselves.

The only way in which he can account for these masterly compositions not being more frequently used as Organ Pieces, is, that, in the 1st place, they are dispersed in various separate publications, several of which, have become very scarce and difficult to procure; and in the 2^d place, when Copies can be obtained, they are found to be in SCORE, a shape in which they are not conveniently accessible to the generality of performers.

With a view, therefore, to remove both these impediments to their being better known, and more justly appreciated, the Editor has undertaken the pleasant task of collecting together into one Work, an extensive Selection of specimens from almost every Church Writer of merit, from the time of Tallis, to the present period; and of arranging them from the Score in a condensed form, for general convenience and accommodation.

In the style of adaptation, he has endeavoured to combine fullness of effect, with facility of execution; directions have also been given for the management of the Stops, the occasional introduction of the Pedals, and whatever other little hints and suggestions that seemed likely to assist the Young Organist in producing a variety of effect; leaving it, of course, to the option of the more experienced Performer, to adhere to those directions, or not, according to his own taste and judgement.

The Pieces are not placed chronologically, but a slight biographical sketch is given of every different Composer, wherever one of his productions is first inserted in the Collection; and these little explanatory notices, will probably be found to add to the interest of the Compositions, by indicating the period at which they were written, and thus shewing the gradual progress of the art in England.

Wherever they were attainable, the best authenticated Copies have invariably been preferred for the guidance of the Editor; and amongst other Works of established reputation, he has principally made his Selections from Dr Boyce's excellent Collection of "Cathedral Music," and the original Editions of the Anthems by Purcell, Croft, Greene, Boyce, and Battishill.

It is proposed to comprise the whole Work in about half a dozen Books, each Book to contain six Numbers, and every Number to consist of at least 6 Pages of Music, engraved in a clear and distinctly legible note: the terms are purposely made so very moderate, as to place the publication within the attainment of every Organist in the Kingdom:—amidst so extensive a Collection, the judicious Organist will be enabled to chuse a variety of Pieces, suited to all tastes, and appropriate to all the different Services and Festivals throughout the Year.

Without entering into any invidious comparisons between the ancient and modern Schools of Church Music, it may be safely asserted that each has its own peculiar merit; the former being principally distinguished by its dignified solemnity, and the latter by its spirited vivacity: the well-informed Musician, however will best evince his sound judgement, liberality and cultivated taste, by justly discriminating, admiring and enjoying, the characteristic beauties of every genuine style of composition, without any exclusive distinctions whatever.

The publication of the present Work, will tend, it is hoped, to encrease the above enlarged taste, by affording an additional source of gratification to the Musical Student and Connoisseur; while it will assist in diffusing a more general knowledge of the admirable productions of these sterling and delightful old Writers, and thereby rescue them, in some measure, from the comparative obscurity and neglect into which they have, of late years, so undeservedly fallen.

VINCENT NOVELLO.

August. 1831. No 67. Frith Street, Soho

CHORUS "WE WILL REJOICE IN THY SALVATION?"

An Anthem for 4 Voices.

D^r Croft.*

Full

ped:

ped:

* This excellent Composer was a pupil of D^r Blow. He was born in 1677 and was admitted a Gentleman of the Chapel Royal in 1700. Upon the demise of Jeremiah Clarke, he was appointed joint Organist with D^r Blow; and when the latter died in 1708, Croft not only obtained the whole place of Organist, but was appointed Master of the Children and Composer to the Chapel Royal, as well as to the situation of Organist of Westminster Abbey. All these appointments at so early a period of life, being then but 31 years of age, occasioned no diminution of diligence in the performance of his duty, or of zeal in the study and cultivation of his Art; and indeed he seems to have gone through life in one even tenour of professional activity and propriety of conduct. In 1715, he obtained the degree of Doctor of Music, in the University of Oxford. In 1724 he published his admirable Collection of Anthems, entitled "Musica Sacra" in 2 Vols: folio. This sterling Writer and most amiable Man, died in 1727, in the 50th Year of his Age, of an illness occasioned by his attendance on his duty at the Coronation of King George the 2^d, and was buried in Westminster Abbey, within a few feet of D^r Blow and Henry Purcell.

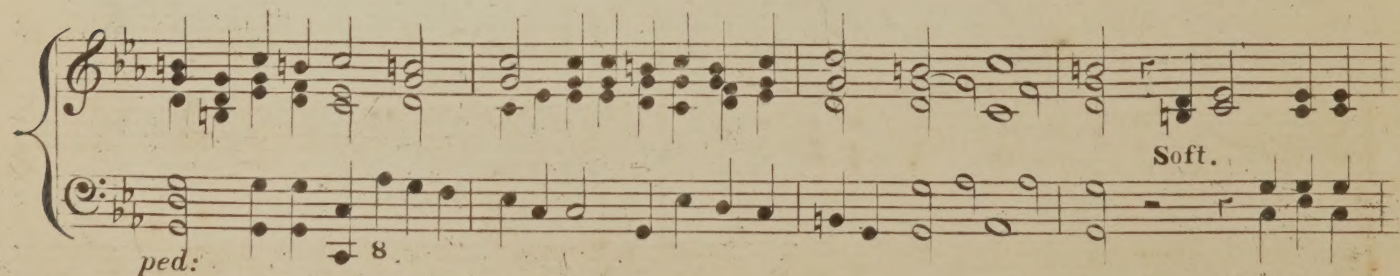
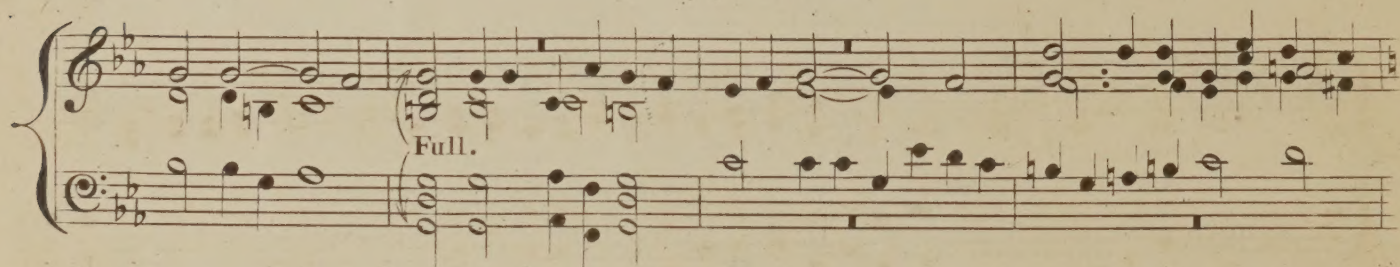
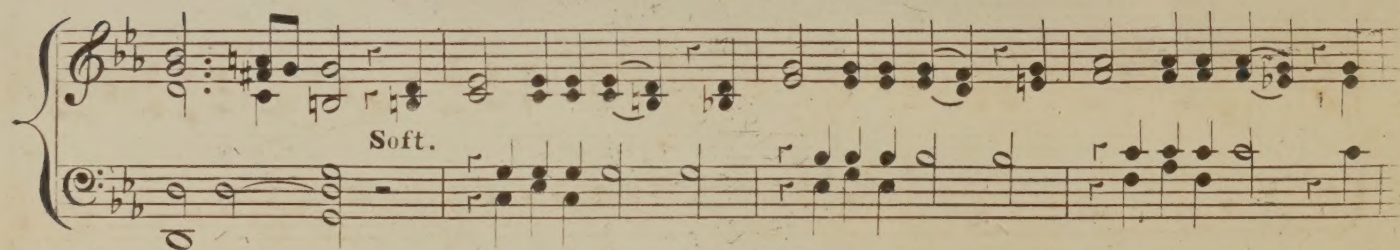
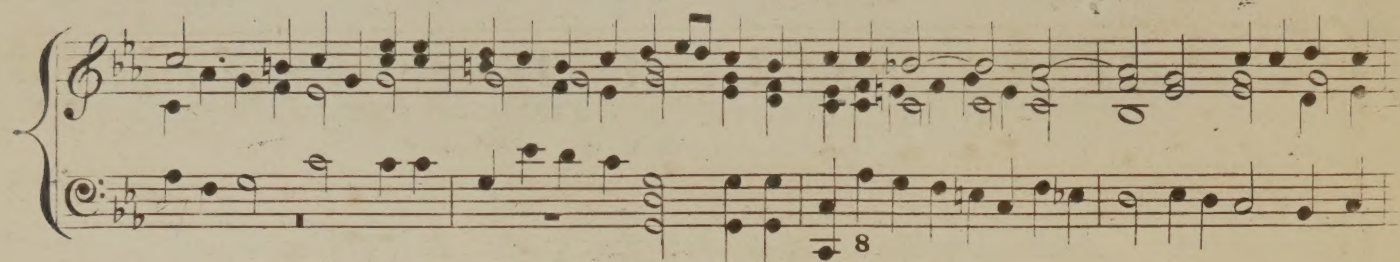
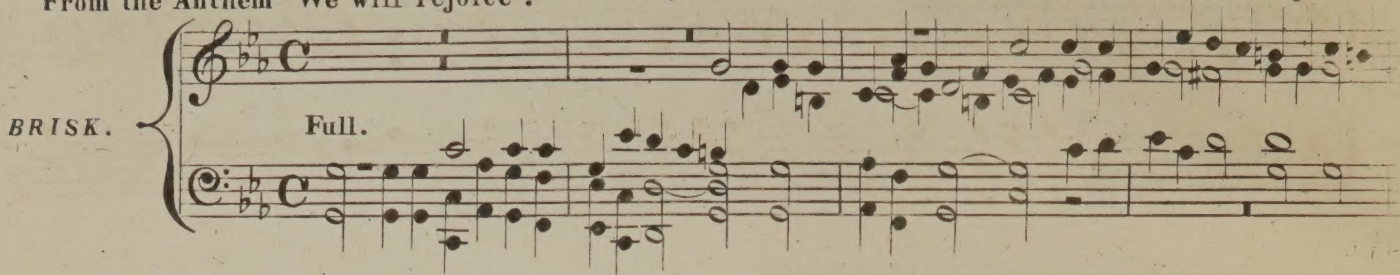
CHORUS "SOME PUT THEIR TRUST IN CHARIOTS."*

From the Anthem "We will rejoice".

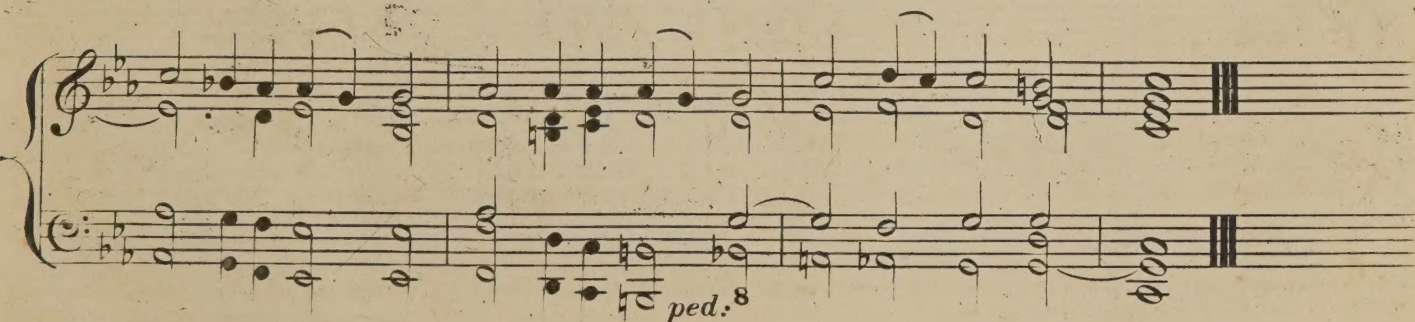
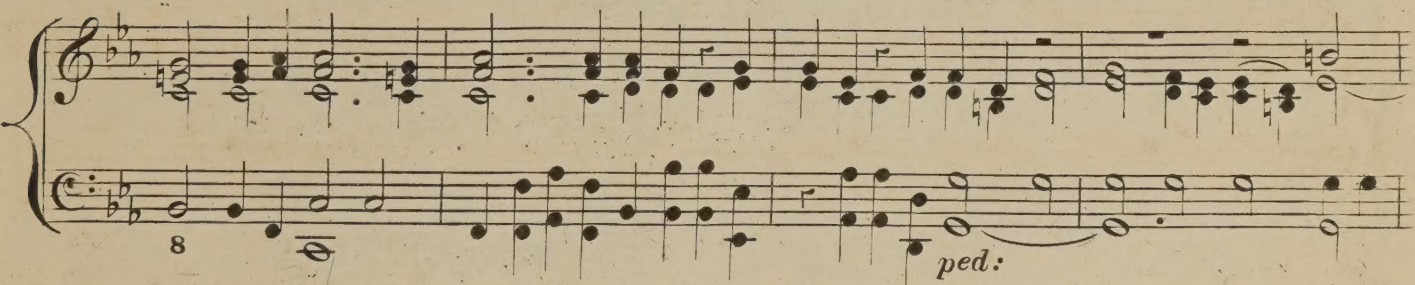
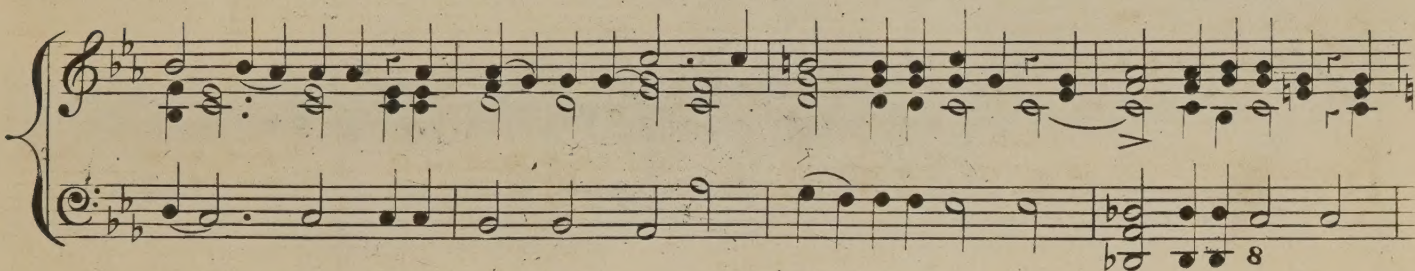
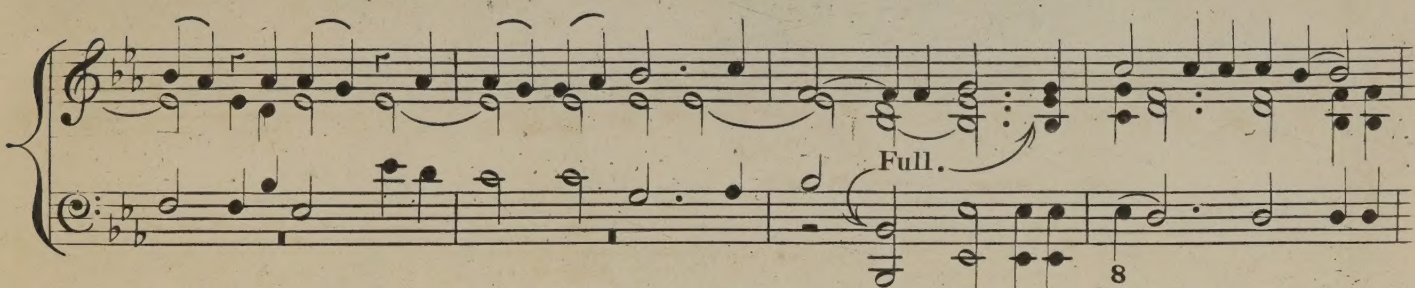
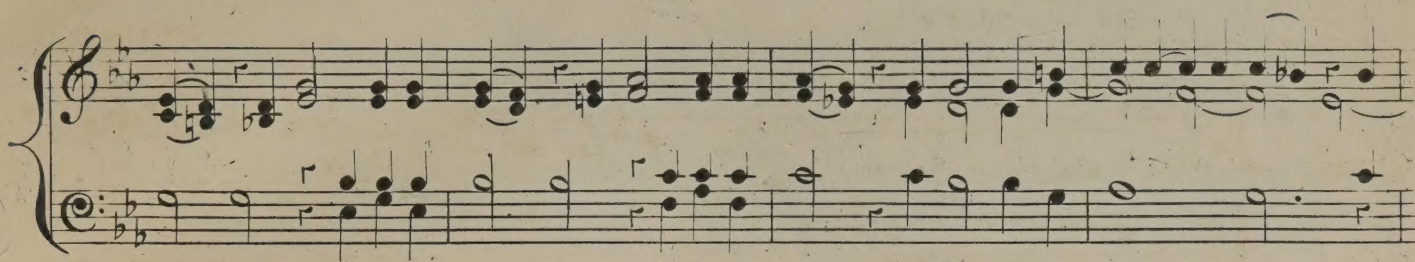
D^r Croft.

BRISK.

Full.



* The parts marked "Soft" and "Full," are generally performed in that manner in Cathedrals, altho' the passages are not specially marked so in the printed Score: those directions have been retained in this Edition, as producing more relief, contrast, and variety of effect.



ALMIGHTY AND EVERLASTING GOD

First time on the
Great Diapasons; Repeat Full.

Anthem for 4 Voices.

Orlando Gibbons.*

* This learned and admirable Composer (who may be considered as the English Palestrina) was one of the most celebrated Musicians of his time. He was born at Cambridge in 1583, and at the early age of twenty-one, he was appointed Organist to the Chapel Royal. The characteristics of his Music are fine harmony, dignified simplicity, and an almost unexampled grandeur. For choice of subjects, for skill in the management of them, and for flow of melody in all the parts, this great Master was inferior to none of his Contemporaries, and infinitely superior to most of them. His "Hosanna" (which will be found in a subsequent N^o of this work) is generally considered as one of the most perfect models for compositions in the Church style now to be found. In the year 1625 being ordered to go to Canterbury for the purpose of attending the Marriage solemnity between King Charles the 1st and Henrietta of France, (for which he had composed the Music) he was seized with the small-pox, and died there at the age of forty-five. He was buried in the Cathedral Church of that City.

5.
I WILL ARISE.
(An Anthem for 4 Voices.)

*Robert Creyghton.**

* He was the Son of Dr Robert Creyghton, of Trinity College, Cambridge, who was afterwards Bishop of Bath and Wells, and attended Charles the 2^d during his exile. In his youth he had been taught the rudiments of Music, and entering into Orders, he sedulously applied himself to the study of Church Music; in which he attained to such a degree of proficiency, as enabled him to rank among the ablest Masters of the time. He died at Wells, in the Year 1736, having attained the Age of Ninety-seven.

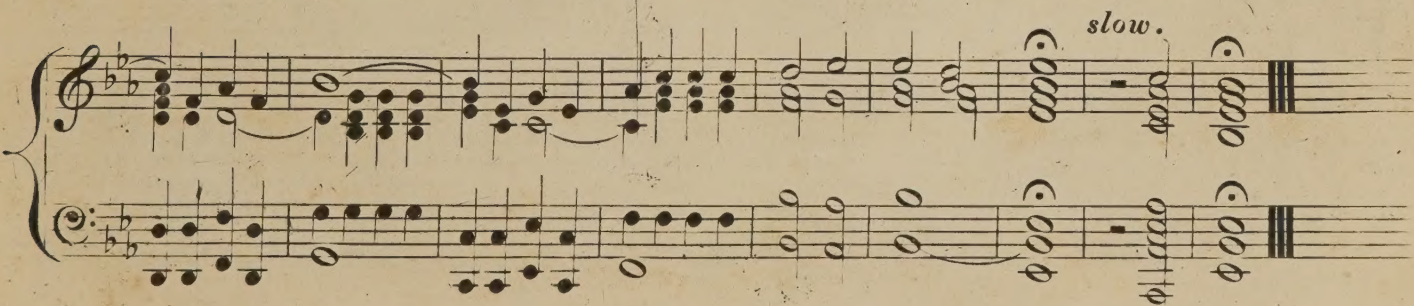
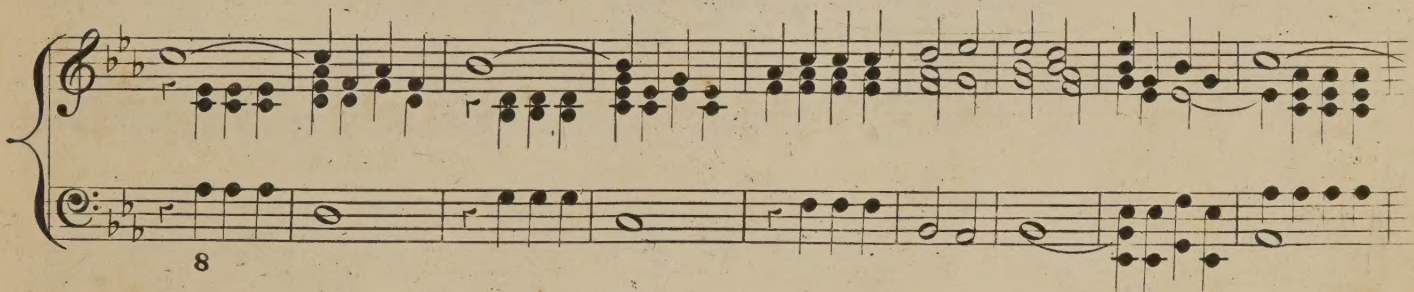
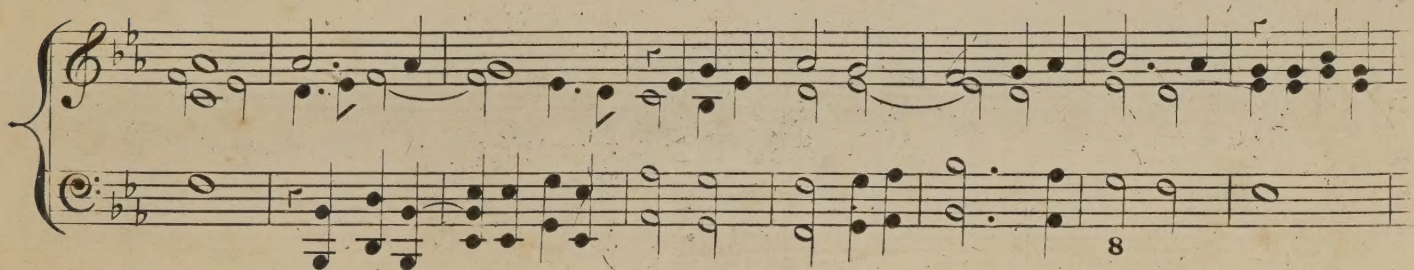
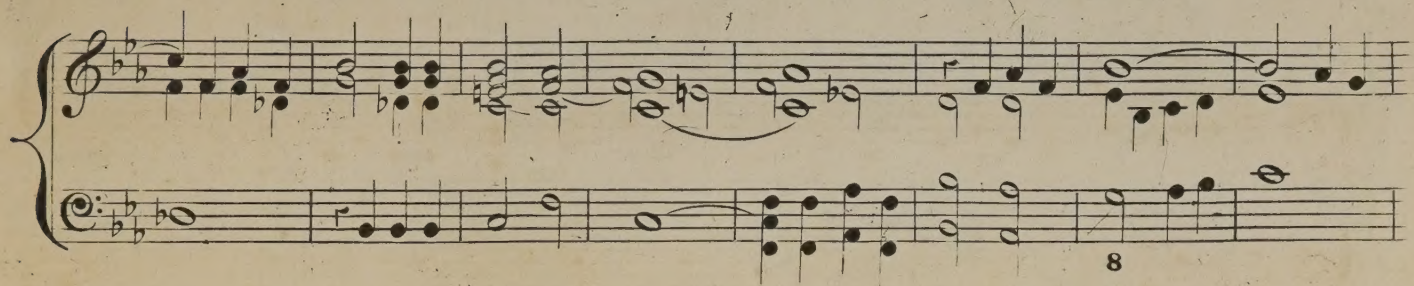
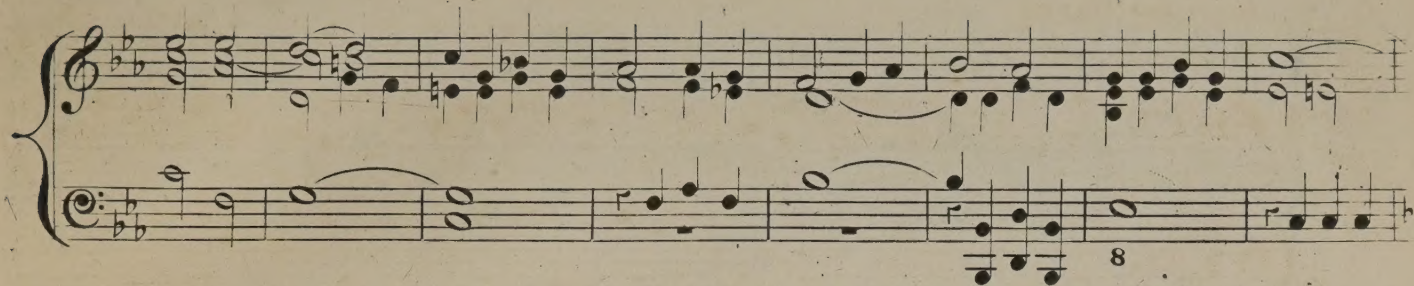
CHORUS "THE EARTH IS FULL OF THE GOODNESS OF THE LORD."

From the Anthem

D^r Croft.

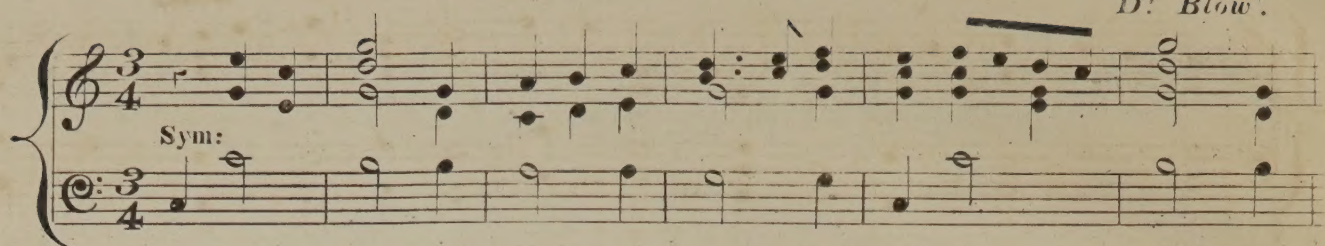
"Rejoice in the Lord."

Full

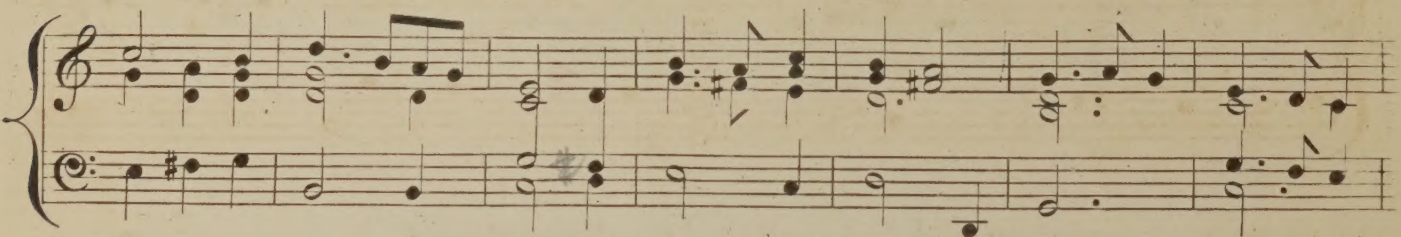
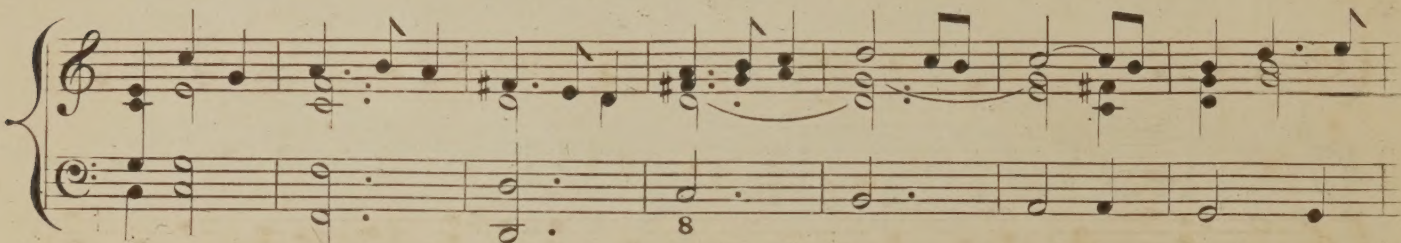
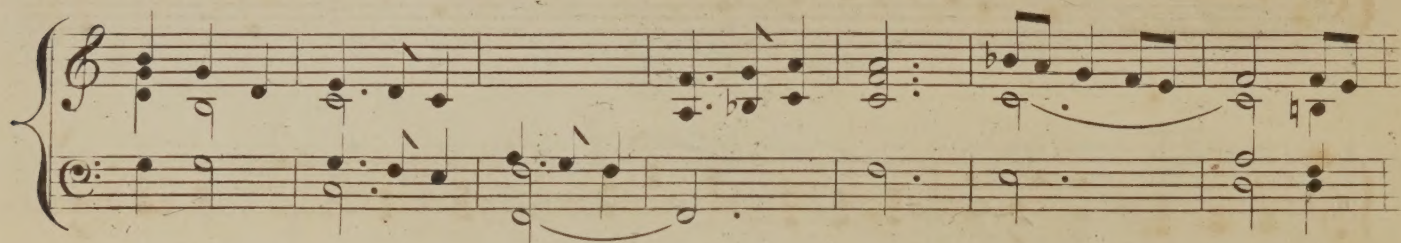
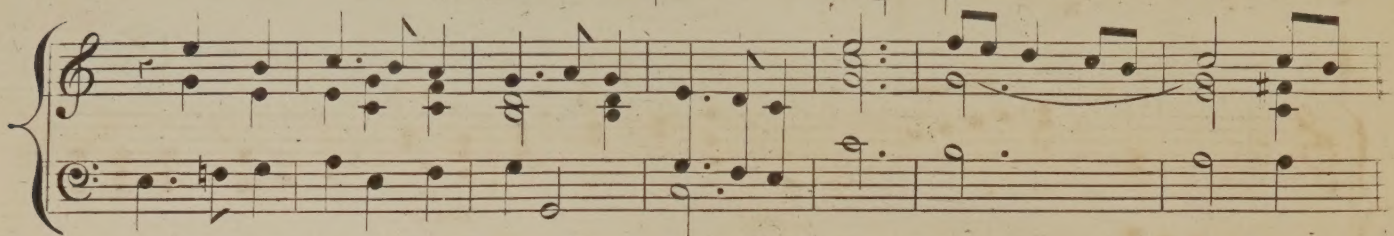


I WAS IN THE SPIRIT

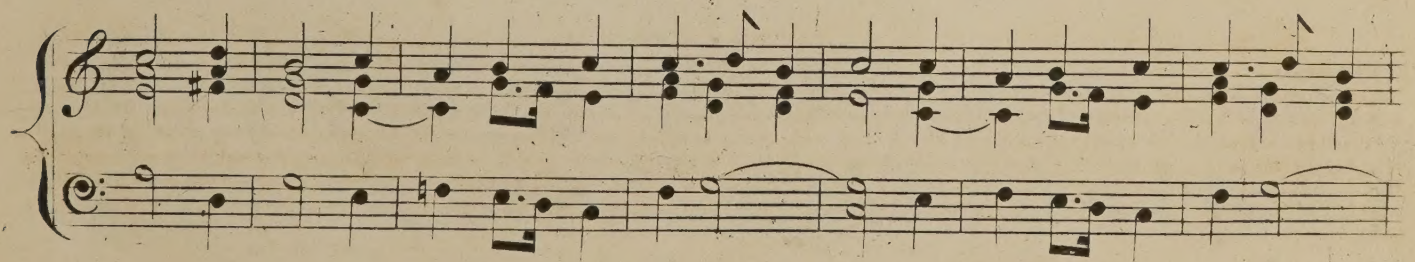
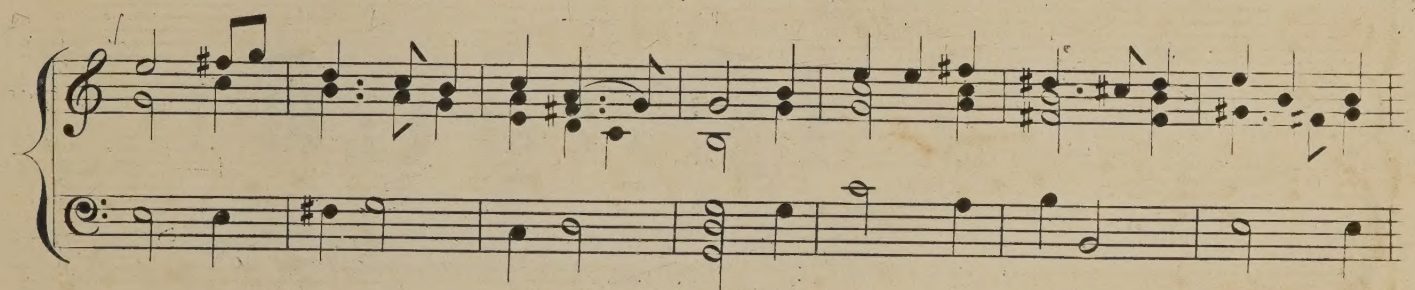
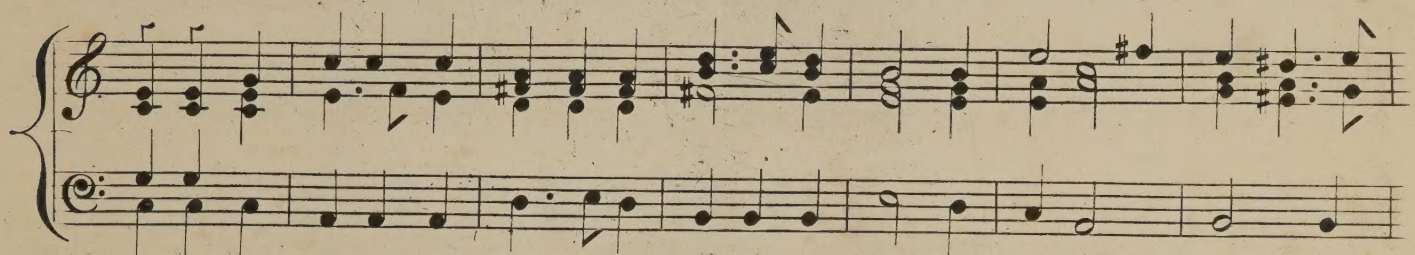
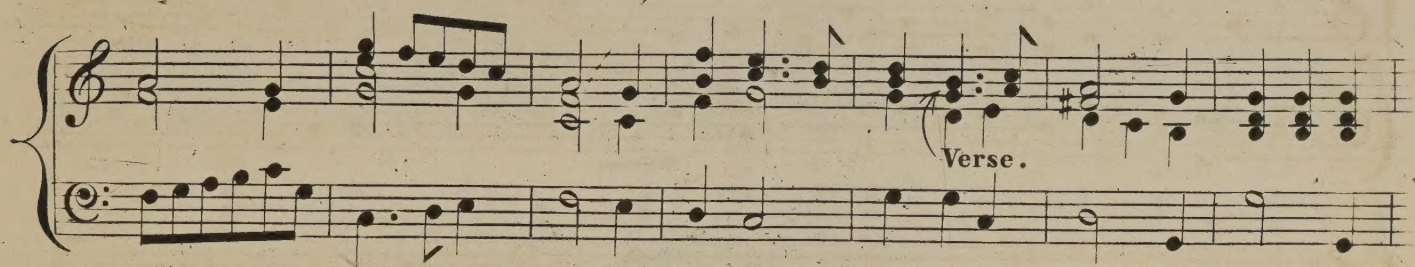
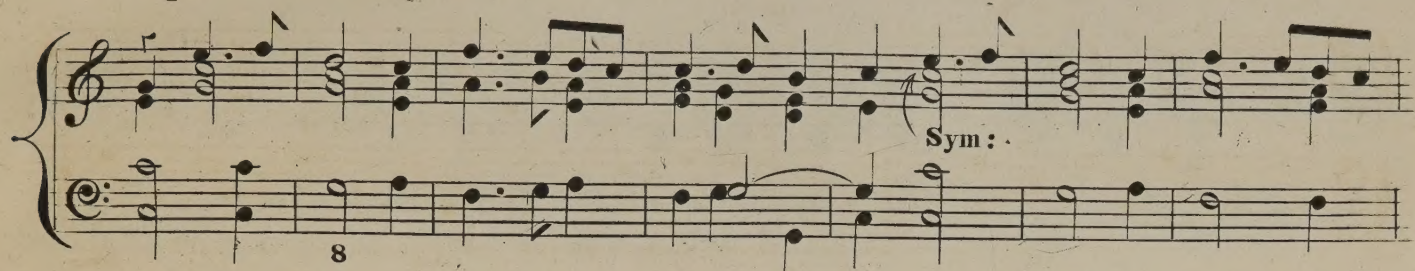
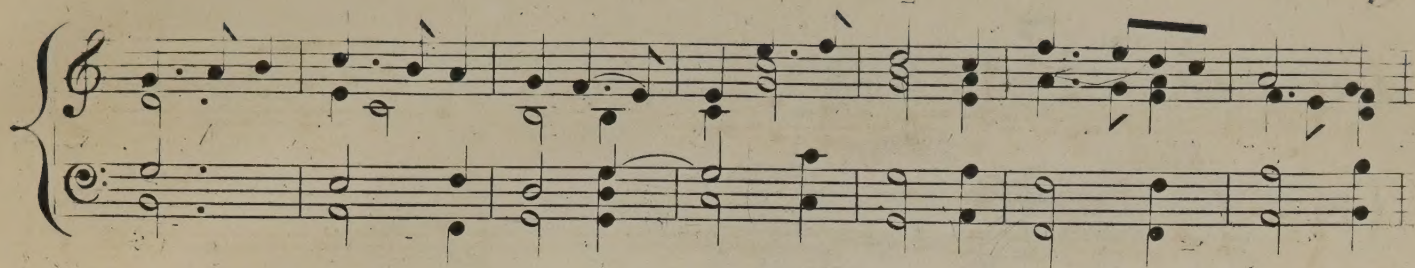
D^r Blow.



Verse.



* John Blow was born in 1648, and was one of the first set of Children at the Chapel Royal after the Restoration. In 1673 he became one of the Gentlemen of the Chapel, and in 1674, upon the decease of Pelham Humphreys, was appointed Master of the Children: he was likewise appointed in 1687, Almoner and Master of the Choristers of St Paul's Cathedral; but he in a few Years afterwards, resigned this last place in favor of his pupil Jeremiah Clarke. On the decease of Henry Purcell (to whom he is said to have had the honor of giving some Lessons) he was, in 1695, appointed Organist of Westminster Abbey. He was a prolific as well as a sterling writer for the Church, and it is much to be regretted that no complete Collection has ever yet been published of his Sacred Music; several of his very finest productions remaining still in Manuscript. D^r Blow died in 1708, at Sixty Years of Age, and was buried near his illustrious Pupil Henry Purcell, in Westminster Abbey.



First system of musical notation. The treble staff begins with a key signature of one sharp (F#) and a common time signature (C). The bass staff begins with a common time signature (C). The system is marked with "Sym:" above the treble staff and "Verse." above the bass staff. A measure rest of 8 is indicated in the bass staff.

Second system of musical notation. The treble staff continues the melody. The bass staff continues the accompaniment. A measure rest of 8 is indicated in the bass staff.

Third system of musical notation. The treble staff continues the melody. The bass staff continues the accompaniment.

Fourth system of musical notation. The treble staff continues the melody. The bass staff continues the accompaniment.

Fifth system of musical notation. The treble staff begins with a key signature change to one sharp (F#) and a common time signature (C). The bass staff begins with a common time signature (C). The system is marked with "Chorus." above the treble staff. A measure rest of 8 is indicated in the bass staff.

Sixth system of musical notation. The treble staff continues the melody. The bass staff continues the accompaniment. The system is marked with "Verse." above the treble staff and "Sym:" above the bass staff. The system concludes with the instruction "Go on to Hallelujah." and a double bar line.

Soft and Smooth.

HALLELUJAH

The musical score is written for a grand staff (treble and bass clefs) in 3/4 time. It consists of seven systems of music. The first system is marked 'Verse.' and features a melody in the treble staff with a bass accompaniment. The second system is marked 'Sym: soft.' and continues the melody. The third system is also marked 'Verse.' and shows a continuation of the piece. The fourth system is marked 'soft.' and 'Chorus.' and introduces a new section. The fifth system is marked 'ped: 8' and features a sustained pedal point. The sixth and seventh systems continue the piece, with the seventh system ending with a double bar line and repeat signs.

CHORUS. "DRAW ME OUT OF THE NET."

From the Anthem "In Thee O Lord."

John Weldon*.

First on the Swell.
Repeat, Full.

8

ped: 8

* He was born at Chichester, and educated at Eton College School. He first learnt Music under John Walter, Organist of that College, but he afterwards became a Scholar to Henry Purcell. From Eton he went to Oxford and was engaged as Organist of New College: In 1701 he was admitted a Gentleman Extraordinary of the Chapel Royal, and became Organist thereof in 1708. On the establishment of a second Composer's place for the Royal Chapels, in 1715, he was appointed to it. He was also Organist to the Parish Churches of St Martin in the fields, and St Brides. Weldon was an elegant Composer, and his harmonies were remarkable for their boldness and originality. He died in 1736 and was succeeded in the King's service by Dr Boyce.

CHORUS. "SING PRAISES TO THE LORD?"

D^r Croft.

Full.

8 8 8 8 8 8 8

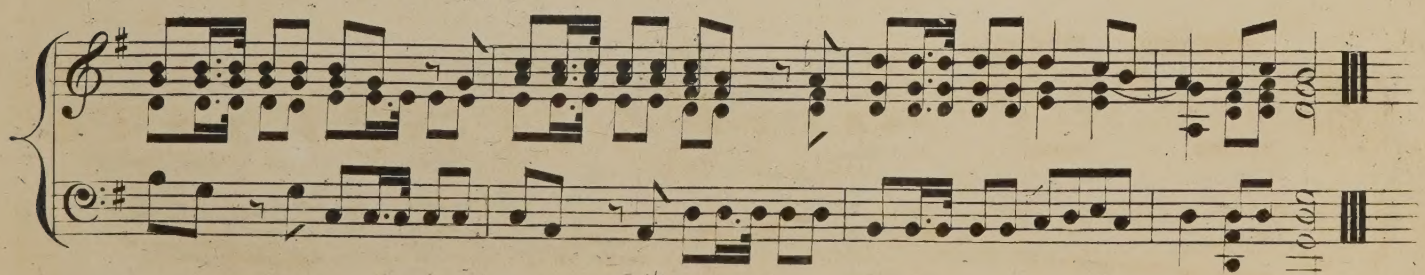
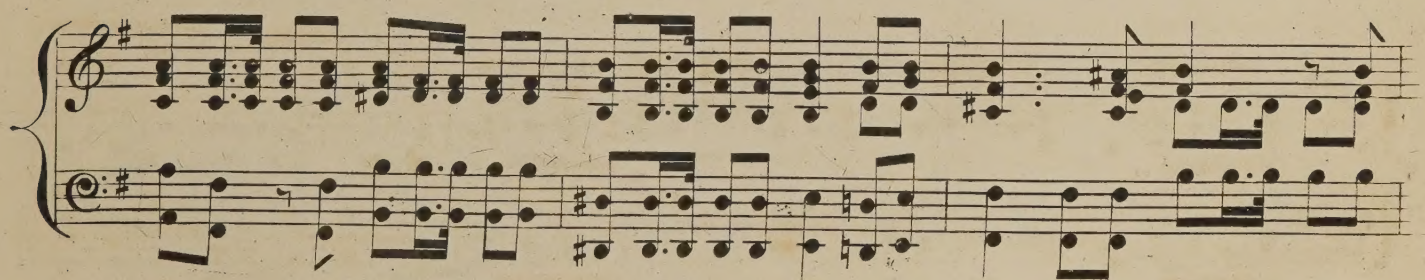
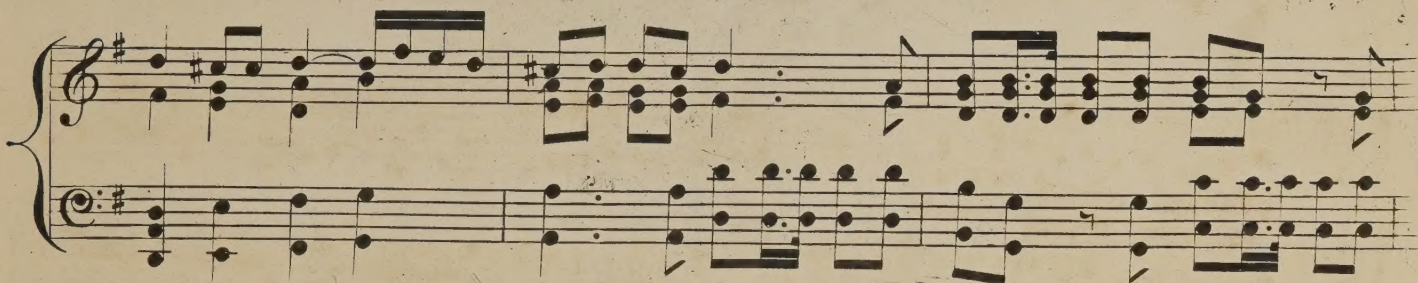
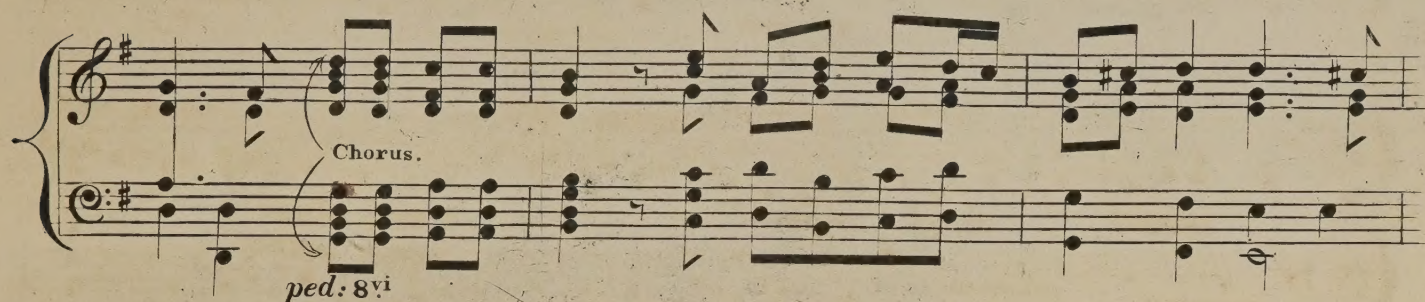
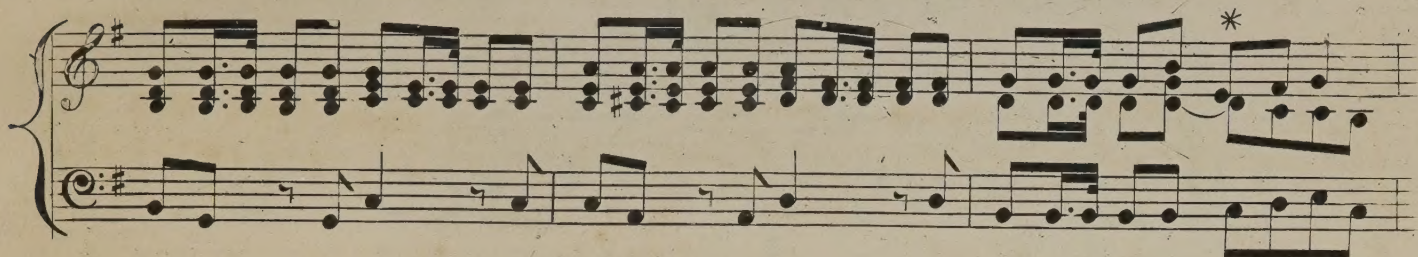
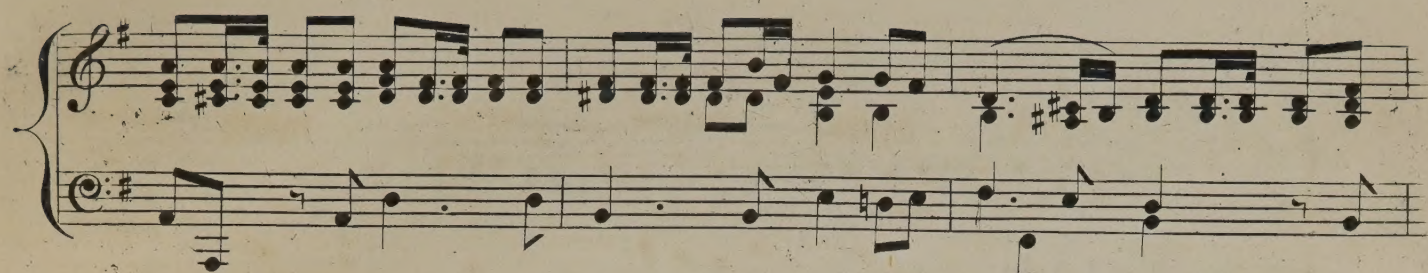
SING UNTO THE LORD.

BRISK.

An Anthem for 4 Voices.

Dr Croft.

The musical score is written for a piano and a choir. It consists of six systems of music. Each system has a grand staff (treble and bass clef) for the piano and a single staff for the choir. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'BRISK.' The title is 'SING UNTO THE LORD.' and it is an 'Anthem for 4 Voices.' by 'Dr Croft.' The score includes several dynamic markings: 'Choir.' and 'Swell.' are placed above the piano part in the first, second, and fifth systems, and below the piano part in the sixth system. The piano part features a complex, flowing melody with many sixteenth and thirty-second notes, while the choir part provides a simpler, more melodic line.



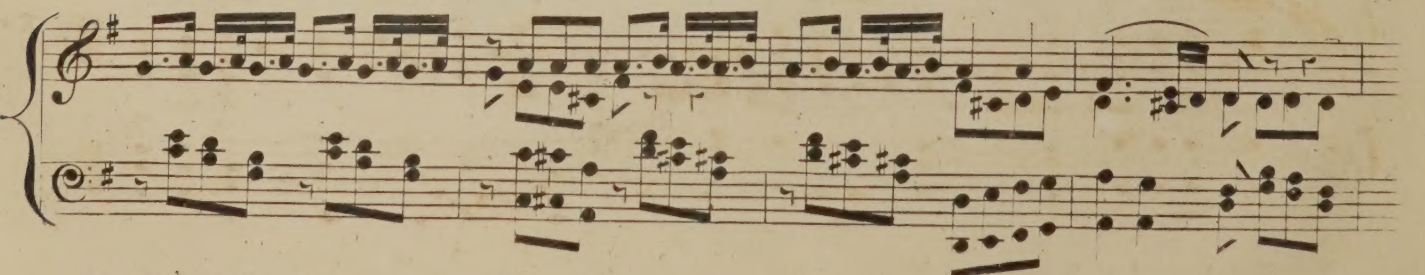
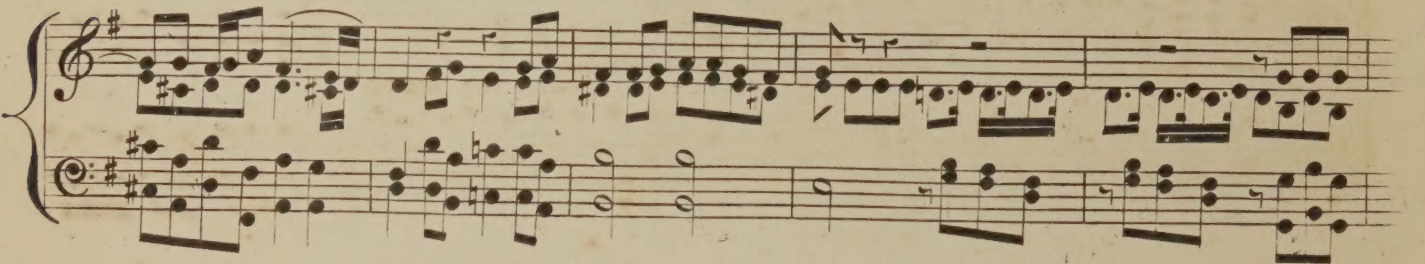
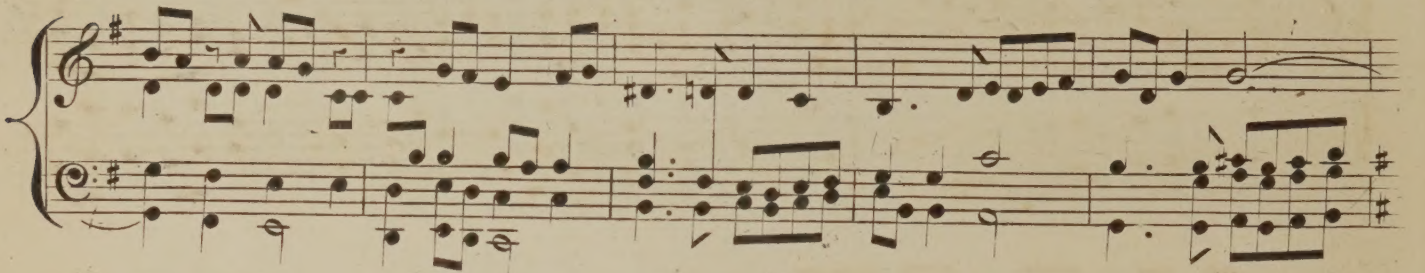
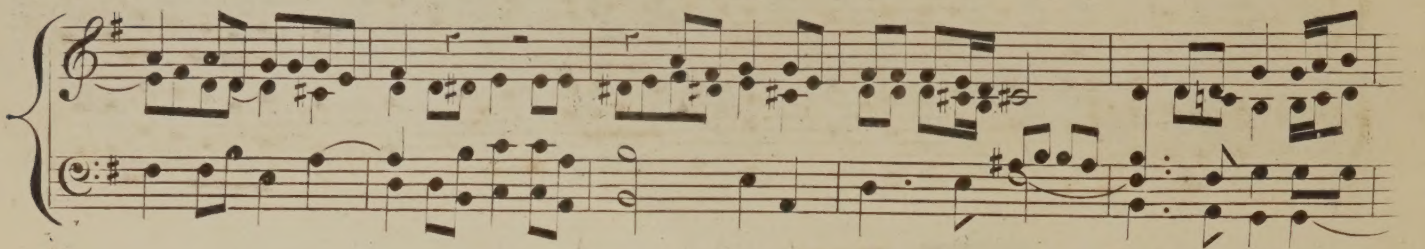
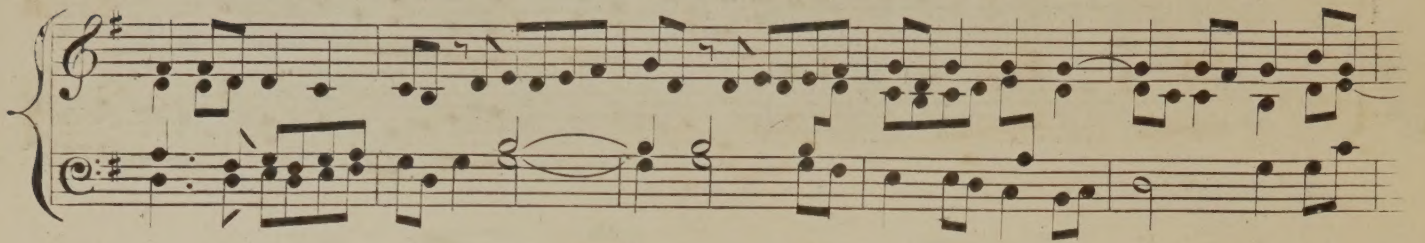
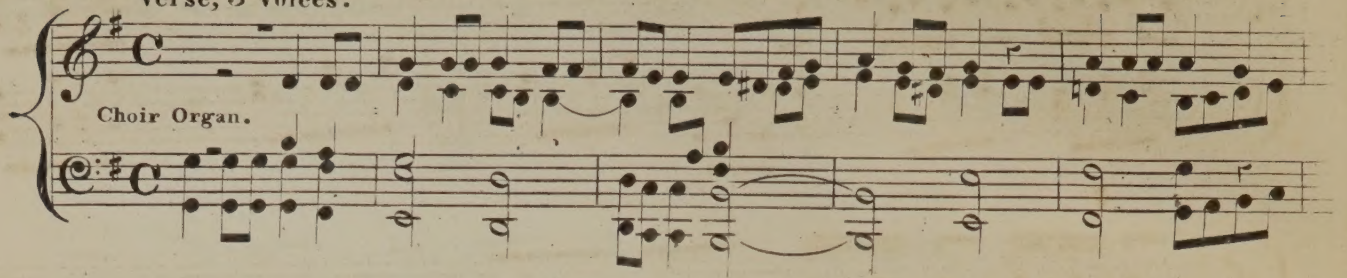
"SO WE THAT ARE THY PEOPLE".

From the Anthem "Sing unto the Lord".

D.^r Croft.

Verse, 3 Voices.

Choir Organ.



Chorus.

Full.

ped.

8

8

18.
"LIFT UP YOUR HEADS"
(Anthem for 6 Voices)

Orlando Gibbons

Full.

ped: 8

The first system of musical notation for the piece. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The music begins with a rest in the treble staff, followed by a series of chords and moving lines in both staves. The word 'Full.' is written above the first measure of the bass staff. The system ends with a 'ped: 8' marking below the bass staff.

The second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music continues with various chords and melodic lines. A '8' is written below the first measure of the bass staff, likely indicating a pedal point or a specific rhythmic value.

The third system of musical notation. It continues the musical composition with a grand staff. The notation includes various musical symbols such as notes, rests, and accidentals.

The fourth system of musical notation. It continues the piece with a grand staff. A '8' is written below the first measure of the bass staff.

The fifth system of musical notation. It continues the piece with a grand staff. The notation includes various musical symbols such as notes, rests, and accidentals.

The sixth system of musical notation. It continues the piece with a grand staff. The notation includes various musical symbols such as notes, rests, and accidentals.

This page contains seven systems of handwritten musical notation for a piano. Each system consists of a grand staff with a treble and bass clef. The music is written in a style characteristic of the 19th century, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature is one flat (B-flat). The notation includes various ornaments, such as mordents and grace notes, and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and repeat signs at the end of the seventh system.

HEAR MY CRYING, O GOD.

An Anthem for 6 Voices.

John Weldon.

Great Diapasons.

Go on to Verse.

21.
O SET UPON THE ROCK.

Verse.

Choir Organ
Diap: and Principal.

The musical score is written for a Verse section. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The first staff is for the Choir, and the second staff is for the Organ, specifically the Diapason and Principal stops. The organ part features a steady eighth-note accompaniment in the right hand and a more active melody in the left hand. The score consists of six systems of two staves each, ending with a double bar line and repeat dots. The notation includes various musical symbols such as notes, rests, and accidentals.

CHORUS. "FOR GOD IS THE KING OF ALL."

Dr Croft.

From the Anthem "God is gone up."

Full.

8ves.

8ves.

8ves

8ves

Slow.

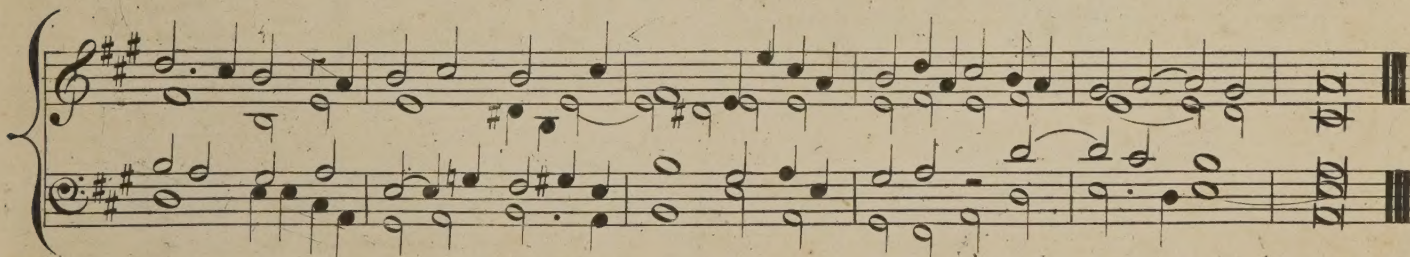
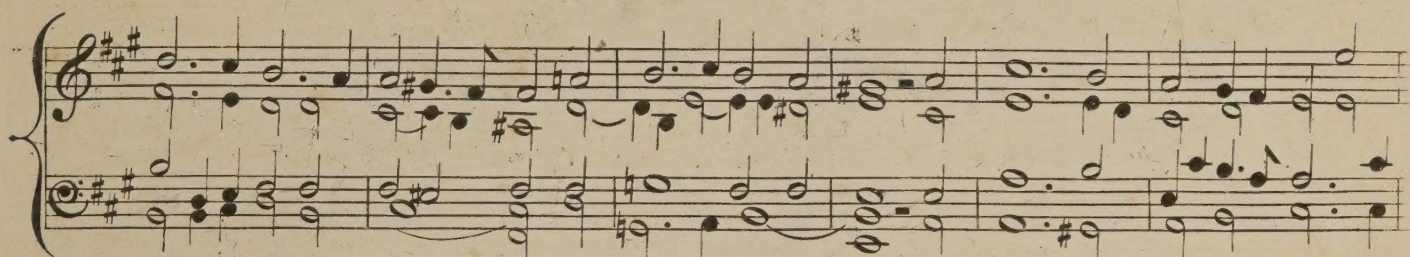
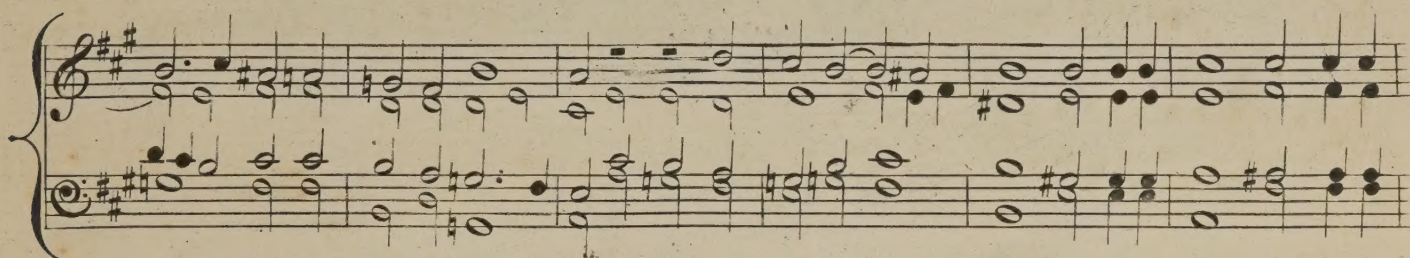
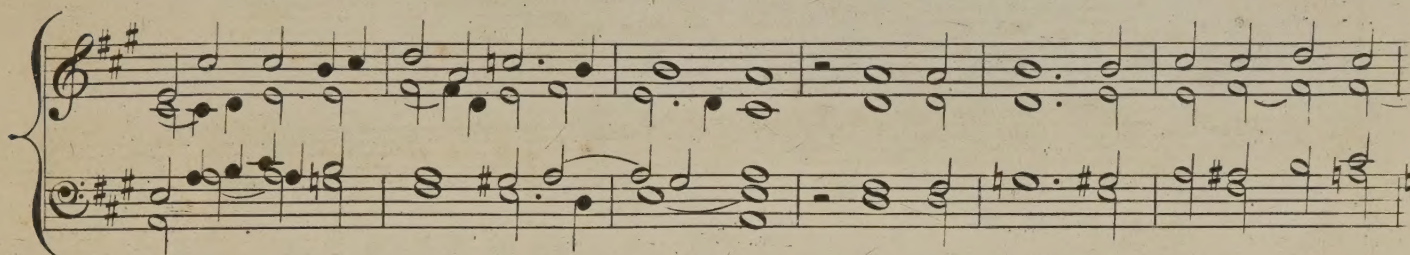
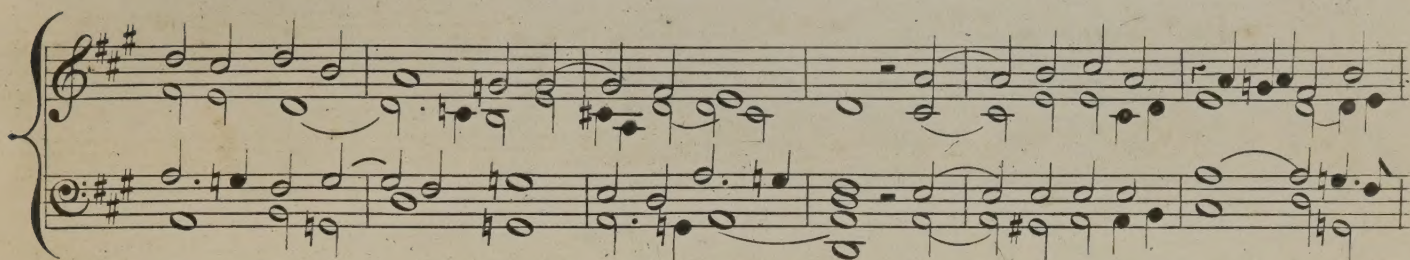
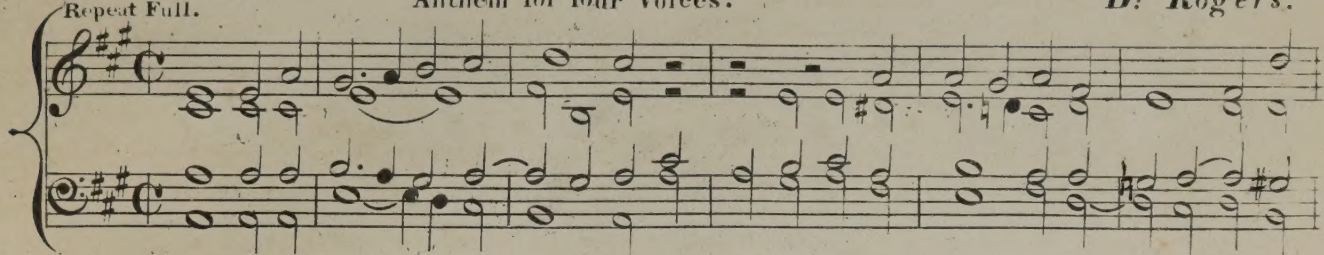
Ped.

THE NEW LORD.

First time G! Diap.
Repeat Full.

Anthem for four Voices.

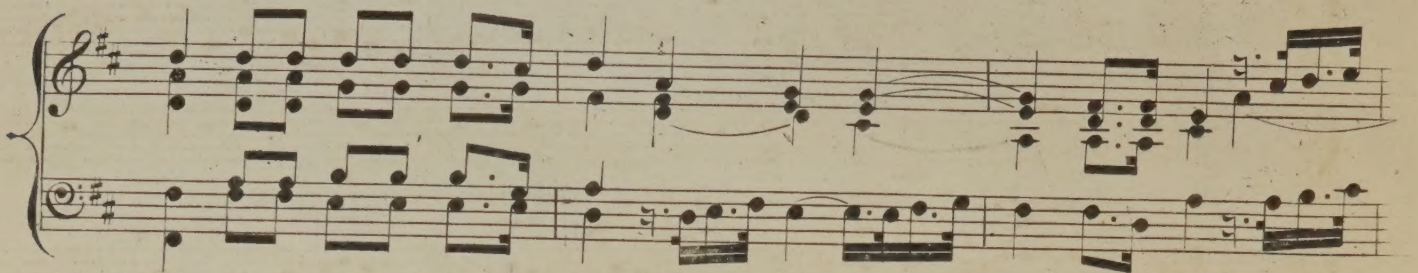
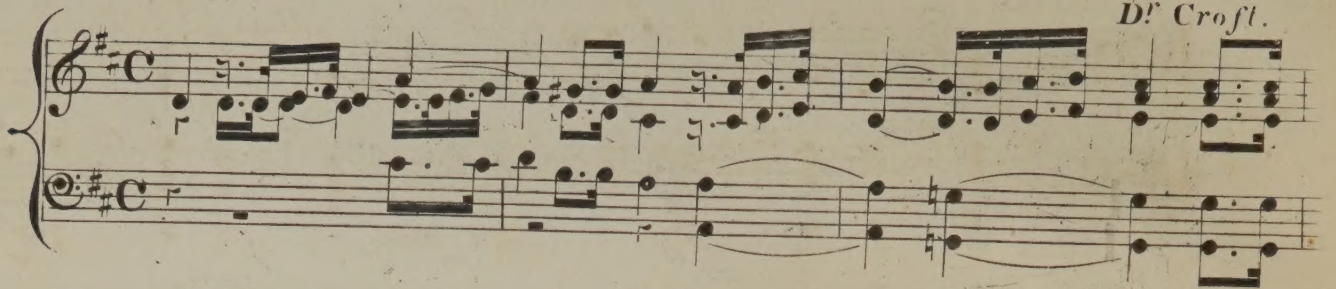
Dr Rogers.



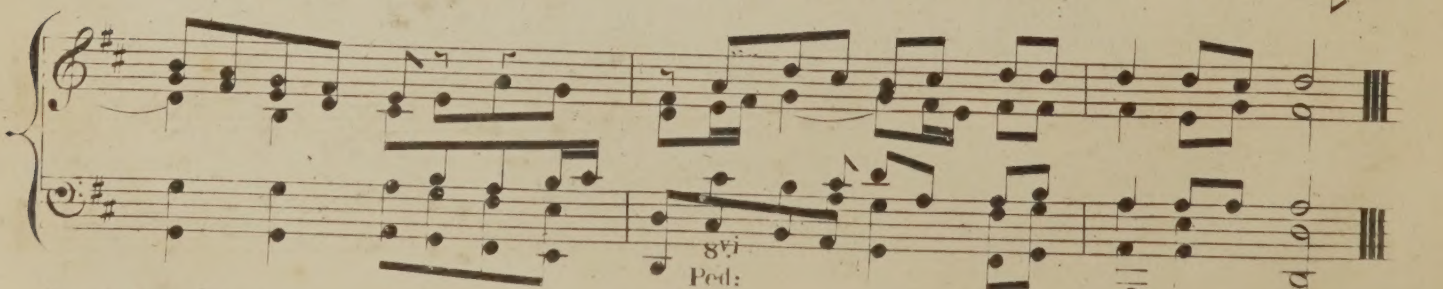
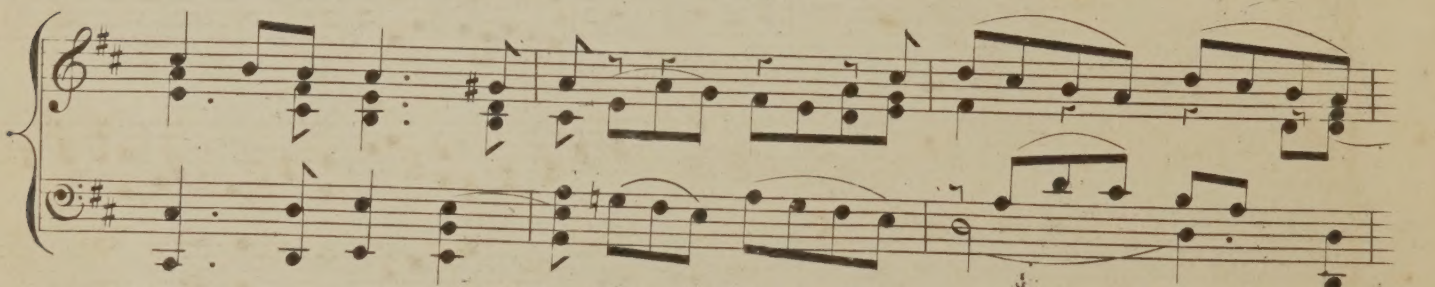
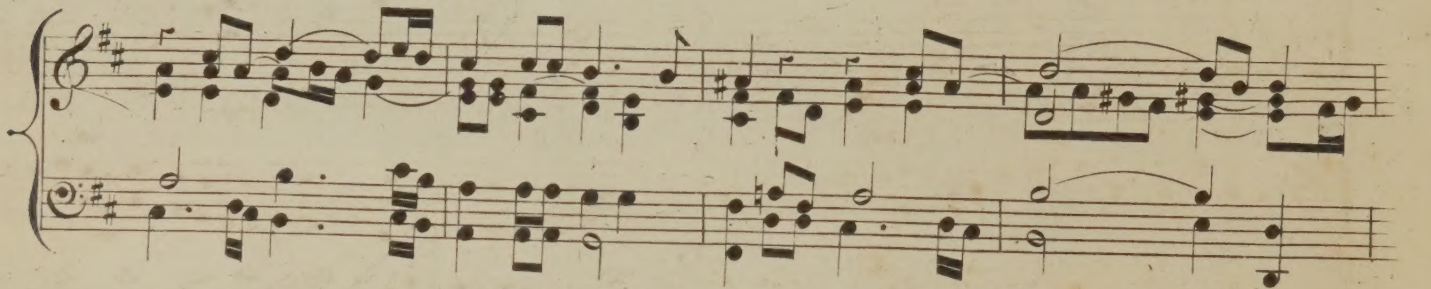
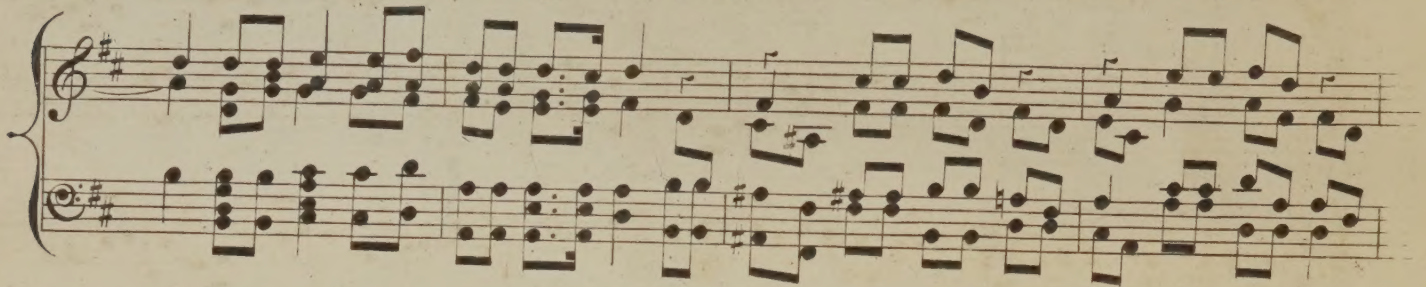
* Benjamin Rogers was a Chorister under Dr Nathaniel Giles at St George's Chapel, Windsor. He was afterwards Organist of Christ Church, Dublin, whence he returned to Windsor in 1641. He was subsequently elected Organist of Eton College which he quitted for a similar appointment at Magdalen College, Oxford, where he took his Doctor's degree in 1669. His productions for the Church contain great sweetness of melody and correctness of harmony. He continued in his situation at Oxford till the Year 1685 when he was ejected by order of King James the 1st. The College allowed him a small pension, on which he lived, in the outskirts of the City, to an old age, but entirely neglected.

24.
CHORUS. "SING UNTO GOD, O YE KINGDOMS OF THE EARTH."

D^r Croft.



8ves.



25.
CHORUS. "BLESSED BE GOD."

From the Anthem "Sing unto God."

D^r Croft

Slow.

Full.

Ped:

Ped:

Faster.

8

Ped:

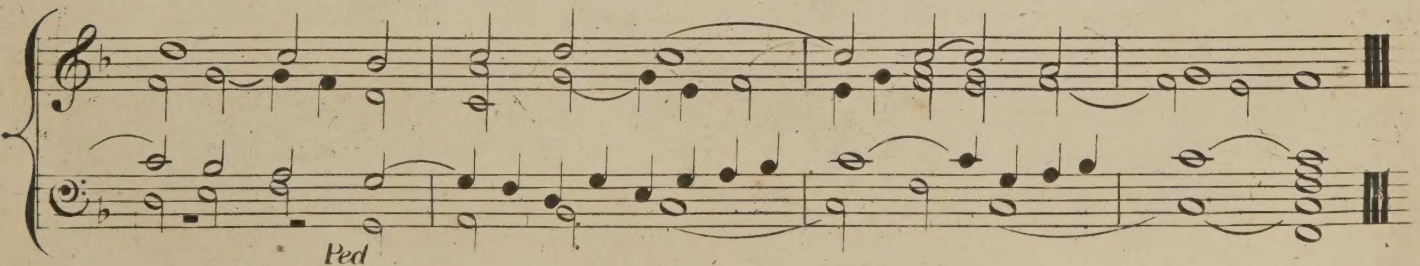
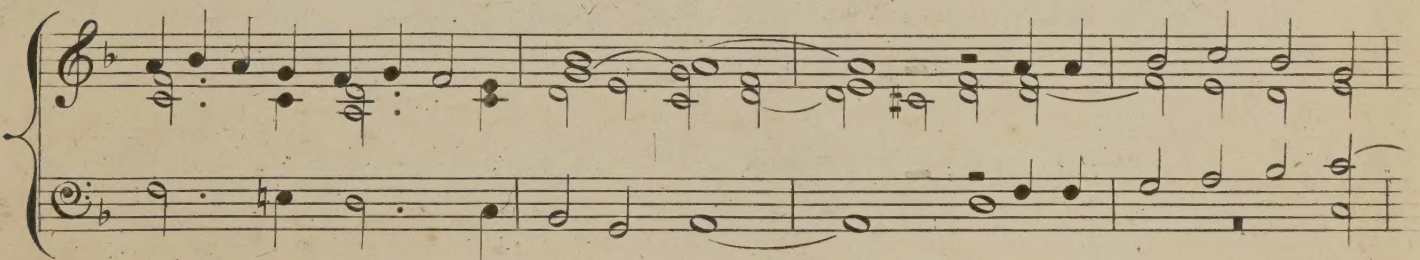
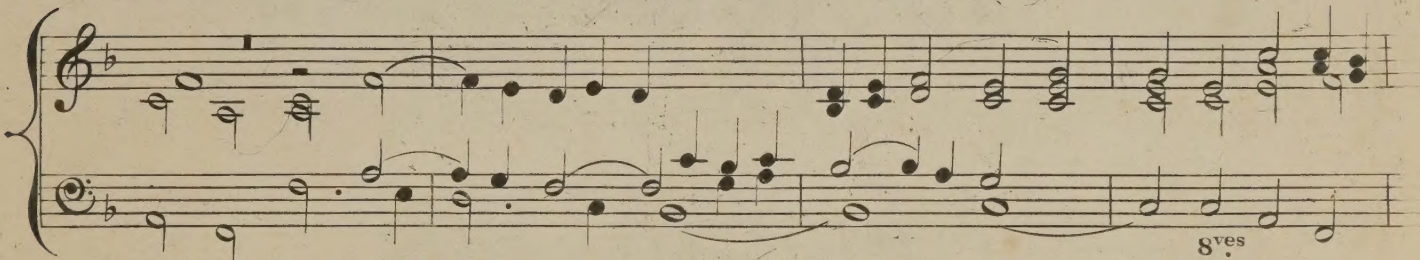
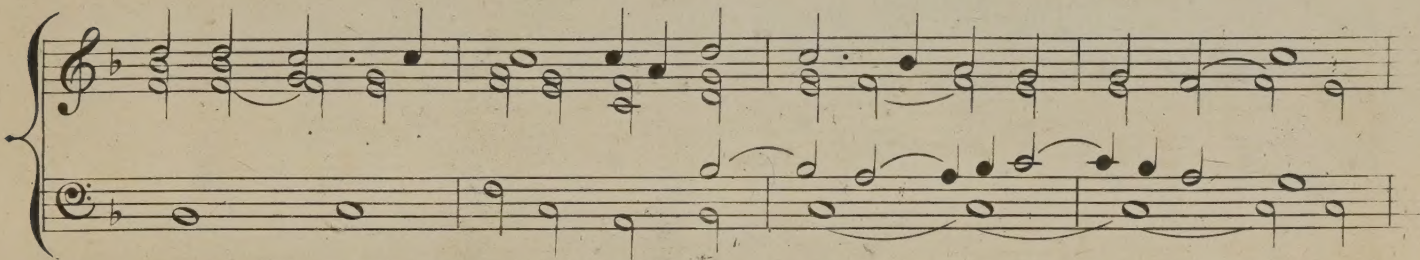
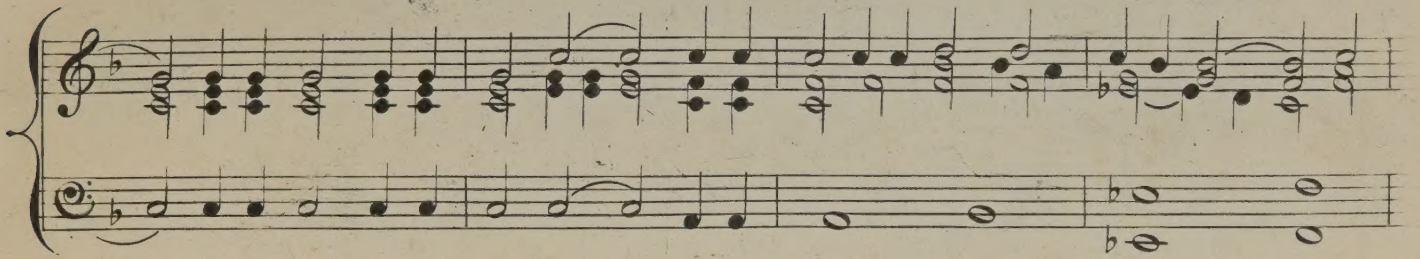
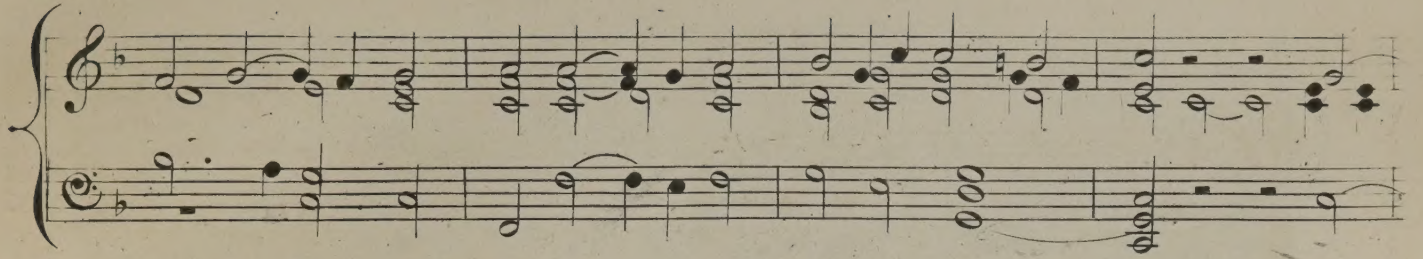
Slow.

O CLAP YOUR HANDS.

Anthem for Eight Voices.

ORLANDO GIBBON'S.

Handwritten musical score for "The Bird Song" by Orlando Gibbons. The score is written on six systems of lute tablature, each consisting of a treble and bass staff. The first system is marked "Full." and includes a key signature of one flat (B-flat) and a common time signature (C). The notation is a mix of standard musical notes and lute tablature (letters A-G). The piece concludes with a final system marked "8ves" (8th variation).



GOD IS ^{3.}GONE UP.

Anthem for Eight Voices.

ORLANDO GIBBONS.

This forms the Second Part of the
Anthem "O Clap your hands."

The musical score is written for a full organ and trumpet. It consists of seven systems of music, each with a grand staff (treble and bass clef). The first system includes the instruction "Full with Trumpet." The music is in a key with one flat (B-flat) and common time (C). The notation is dense, featuring many chords and rapid passages, particularly in the organ part. The trumpet part is more melodic, often playing in unison with the organ. The score is arranged in a traditional format, with the organ part on the left and the trumpet part on the right of each system.

This is a handwritten musical score for a piano, consisting of seven systems of two staves each. The music is written in a minor key, indicated by a single flat in the key signature. The notation includes various chords, arpeggios, and melodic lines. The final system ends with a double bar line and repeat signs.

VERSE and CHORUS. "HALLELUJAH."

From the Anthem "The Lord is King."

DR. CROFT.

This musical score is for the hymn "Hallelujah" by Dr. Croft, derived from the anthem "The Lord is King." It is written for piano and organ in 3/4 time. The score consists of six systems of music. The first two systems include dynamic markings: "Full." and "Soft." alternating between measures. The first system also includes the instruction "8ves" (8va) under the bass line. The third system continues the organ accompaniment. The fourth system features a more active piano part with eighth notes. The fifth system continues the piano part with a "8" marking under the bass line. The sixth system concludes the piece with a final chord. The key signature has one sharp (F#), and the time signature is 3/4.

CHORUS. "CRY ALOUD AND SHOUT."

DR. CROFT.

From the Anthem
"O Lord I will Praise Thee."Slow and
Majestically.

Full.

Ped.

Ped.

Ped.

Ped.

8.

8.

Ped.

CHORUS. "GREAT IS THE HOLY ONE OF ISRAEL."

DR. CROFT.

Majestically.

Subject augmented in the Bass.

Ped

43.
ANTHEM. "O LORD THOU HAST SEARCHED ME OUT."

Verse 3 Voices.

Dr. CROFT.

The musical score is written for three voices and organ. The key signature is D major (two sharps) and the time signature is common time (C). The organ part is written in a grand staff (treble and bass clefs). The score includes several performance instructions: "Slow." at the beginning, "Swell." and "Sym:" (Symphony) in the first system, "Diapasons." in the second system, and "Verse." in the third system. The organ part features a variety of textures, including block chords, arpeggiated figures, and flowing sixteenth-note passages. There are also markings for "8ves" (octaves) and "8." (octaves) in the organ part. The score concludes with a final cadence in the organ part.

34.
 SOLO VERSE. "WHITHER SHALL I GO THEN FROM THY SPIRIT."

From the Anthem
 "O Lord thou hast searched me out."

DR CROFT.

Choir Dulciana.

G^t Diapasons
 Bass.

Swell 2 Diapasons

Verse.

Dulciana
 Bass.

Choir.

G^t Diap^s Bass.

Swell.

Dulciana Bass.

Soft.

VERSE and CHORUS. "EVEN³⁶ THERE ALSO SHALL THINE HAND

From the Anthem

LEAD ME."

D^r CROFT.

O Lord thou hast searched me out."

Verse.

8^{ves}

Chorus.

8^{ves}

8^{ves}

37
SING WE MERRILY UNTO GOD.

An Anthem for seven Voices.

D^r CHILD.

Full.

* William Child was a native of Bristol, and a pupil of Elway Bevin. In 1636 he was appointed one of the Organists of St George's Chapel at Windsor, and soon afterwards to the Royal Chapel at Whitehall. After the Restoration he was made Chanter of the King's Chapel and one of the Chamber Musicians to Charles the Second. D^r Child, after having been Organist at Windsor sixty five Years, died in that Town in 1697, at Ninety Years of Age.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a series of eighth and sixteenth notes, mostly beamed together, creating a rapid, flowing melody. The key signature has one flat (B-flat).

The second system of musical notation consists of two staves. The upper staff has a marking "add Trumpet." with an arrow pointing to a specific note. The lower staff has a marking "Ped." with an arrow pointing to a specific note. Both staves contain a series of eighth and sixteenth notes, mostly beamed together, creating a rapid, flowing melody. The key signature has one flat (B-flat).

The third system of musical notation consists of two staves. The upper staff contains a series of eighth and sixteenth notes, mostly beamed together, creating a rapid, flowing melody. The lower staff contains a series of eighth and sixteenth notes, mostly beamed together, creating a rapid, flowing melody. A measure rest is marked "8." in the lower staff. The key signature has one flat (B-flat).

The fourth system of musical notation consists of two staves. The upper staff contains a series of eighth and sixteenth notes, mostly beamed together, creating a rapid, flowing melody. The lower staff contains a series of eighth and sixteenth notes, mostly beamed together, creating a rapid, flowing melody. The key signature has one flat (B-flat).

The fifth system of musical notation consists of two staves. The upper staff contains a series of eighth and sixteenth notes, mostly beamed together, creating a rapid, flowing melody. The lower staff contains a series of eighth and sixteenth notes, mostly beamed together, creating a rapid, flowing melody. A marking "without Trumpet." is present in the lower staff. The key signature has one flat (B-flat).

The sixth system of musical notation consists of two staves. The upper staff contains a series of eighth and sixteenth notes, mostly beamed together, creating a rapid, flowing melody. The lower staff contains a series of eighth and sixteenth notes, mostly beamed together, creating a rapid, flowing melody. A measure rest is marked "8ves" in the lower staff. The key signature has one flat (B-flat).

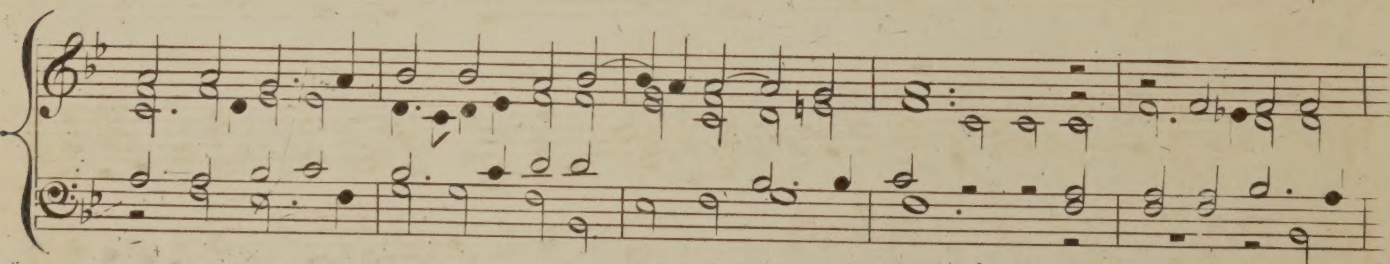
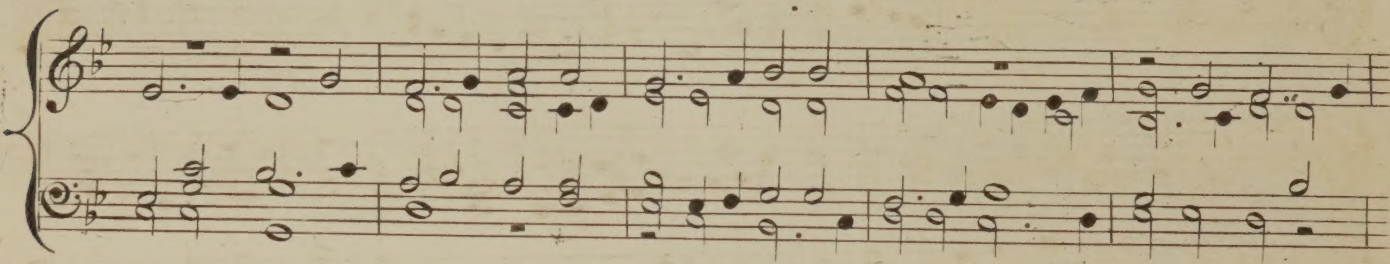
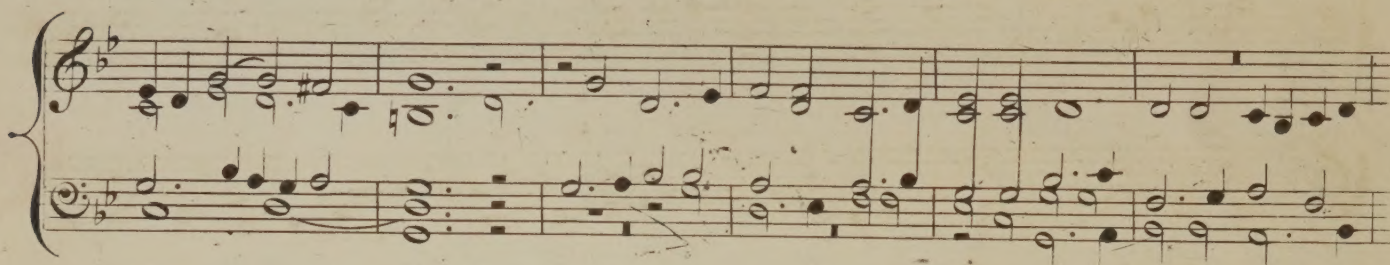
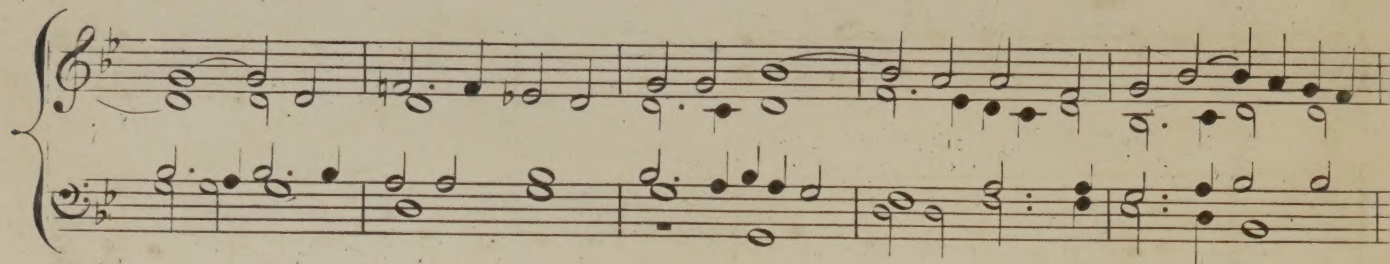
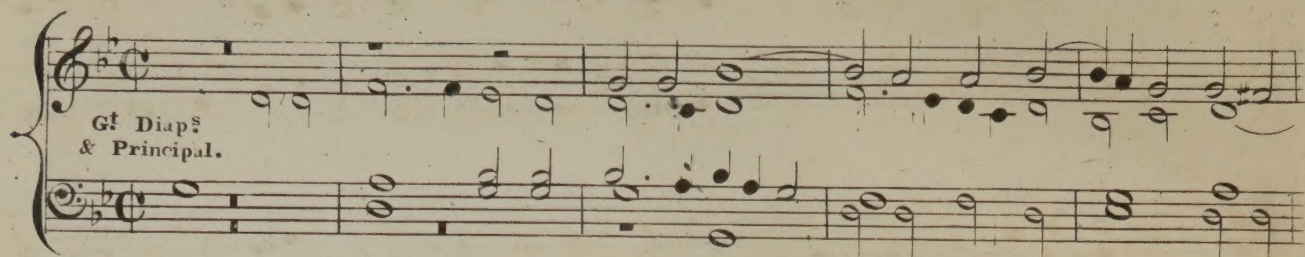
The seventh system of musical notation consists of two staves. The upper staff contains a series of eighth and sixteenth notes, mostly beamed together, creating a rapid, flowing melody. The lower staff contains a series of eighth and sixteenth notes, mostly beamed together, creating a rapid, flowing melody. The key signature has one flat (B-flat).

Handwritten musical score for Novello's Cathedral Voluntaries, No. 6. The score consists of seven systems of grand staves (treble and bass clef). The music is in G major (one sharp) and 4/4 time. It features a variety of textures, including block chords, arpeggiated figures, and flowing sixteenth-note passages. A 'Ped.' (pedal) marking appears at the end of the sixth system. The piece concludes with a double bar line and repeat dots at the end of the seventh system.

I CALL AND CRY TO THEE.

Anthem for 5 Voices.

Tallis*.



* Thomas Tallis is said to have been Organist of the Royal Chapels to King Henry 8th Edward the 6th Queen Mary and Queen Elizabeth. He was esteemed a most excellent Composer of Church Music, at least equal to any Contemporary, either of his own Country or of Foreign Nations. The circumstance of his having been ORGANIST during the three first mentioned Reigns has been disputed, as it has not yet been proved, that, at that period, LAYMEN were even appointed to that office. In the reigns of Henry and his Daughter Mary, when the Roman Catholic Religion prevailed, the Organ in Convents was usually played by Monks, and in Cathedrals and Collegiate Churches and Chapels, by the Canons, and others of the Priesthood. The first LAY Organists of the Chapel Royal upon record were D^r Tyé, Blithman, the Master of D^r Bull, Tallis and his pupil, Bird; all during the Reign of Elizabeth. Though the Melody of the Cathedral Service (taken nearly note for note from the Gregorian Chant) was first adjusted to English words by Marbeck, yet Tallis first enriched it with Harmony. The most curious and extraordinary of all his Labours, was his song of forty parts, which is still subsisting. This venerable Musician died in the Year 1585, and was buried in the old parish Church of Greenwich, in Kent.

This page contains a handwritten musical score for a piece titled "No. 7. Cathedral Voluntary". The score is written on seven systems of grand staves, each consisting of a treble and a bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is not explicitly shown but appears to be common time (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The handwriting is in dark ink on aged, slightly yellowed paper. The piece concludes with a double bar line at the end of the seventh system.

From the Anthem
"Hear my crying."

VERSE. "I WILL DWELL IN THY TABERNACLE."

John Weldon.

The first system of musical notation is for a piano accompaniment. It consists of two staves: a treble staff and a bass staff. The treble staff is marked with a 3/2 time signature and a key signature of two flats (B-flat and E-flat). It begins with a whole rest followed by a series of chords and moving lines. The bass staff is marked with a 3/2 time signature and a key signature of two flats. It begins with a whole rest followed by a series of chords and moving lines. The text "Swell 2 Diap^s" is written below the treble staff, and "Dulciana Bass." is written below the bass staff.

The second system of musical notation continues the piano accompaniment. It consists of two staves: a treble staff and a bass staff. The treble staff is marked with a 3/2 time signature and a key signature of two flats. It begins with a whole rest followed by a series of chords and moving lines. The bass staff is marked with a 3/2 time signature and a key signature of two flats. It begins with a whole rest followed by a series of chords and moving lines.

The third system of musical notation continues the piano accompaniment. It consists of two staves: a treble staff and a bass staff. The treble staff is marked with a 3/2 time signature and a key signature of two flats. It begins with a whole rest followed by a series of chords and moving lines. The bass staff is marked with a 3/2 time signature and a key signature of two flats. It begins with a whole rest followed by a series of chords and moving lines.

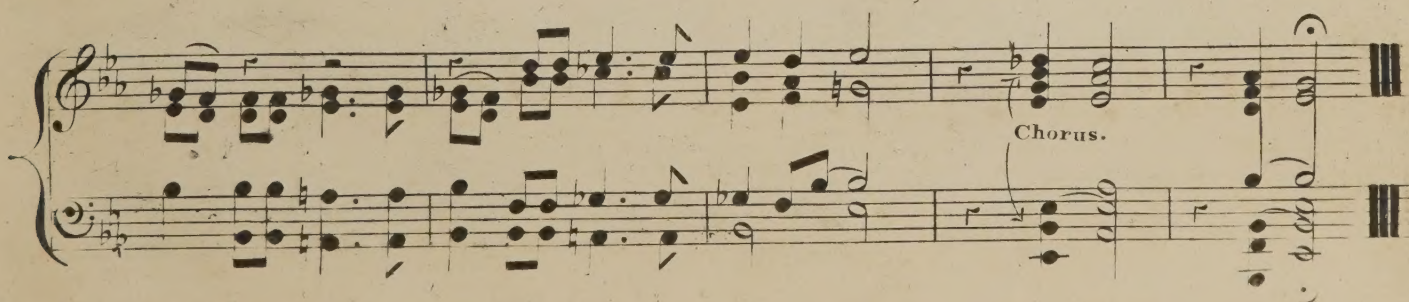
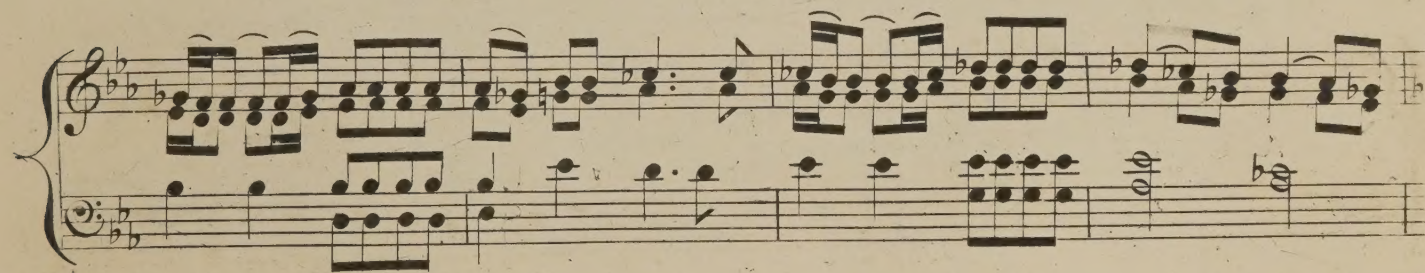
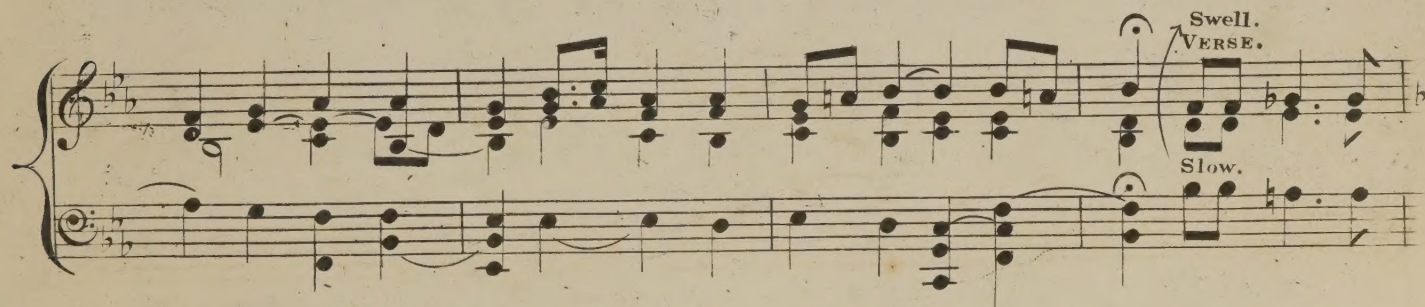
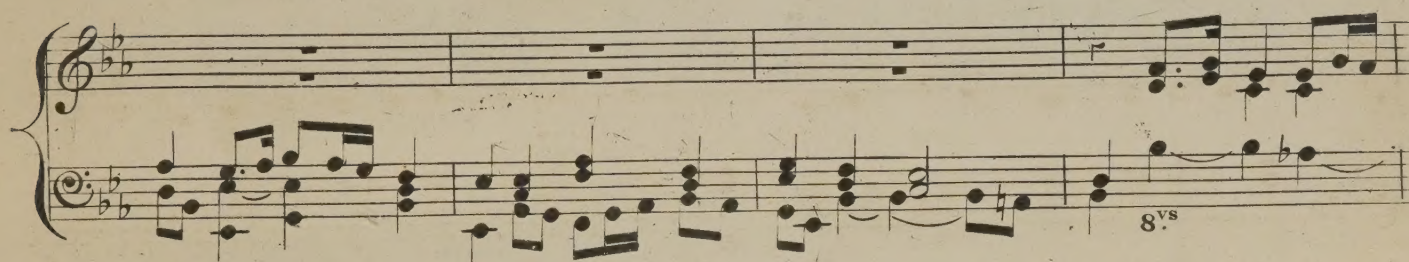
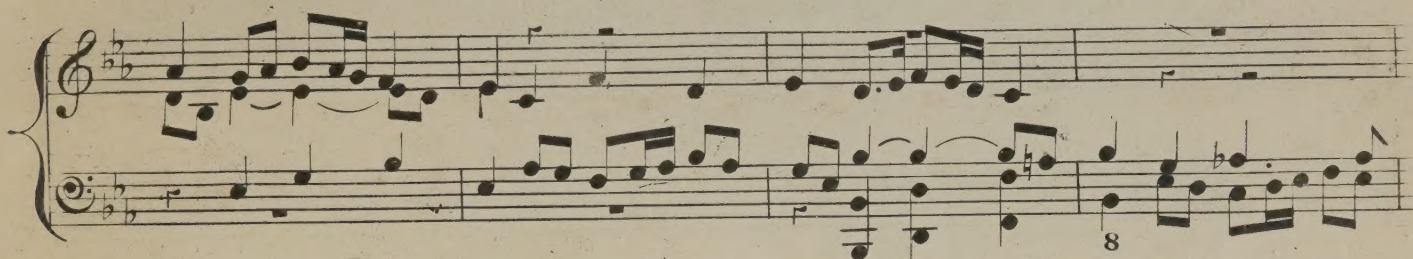
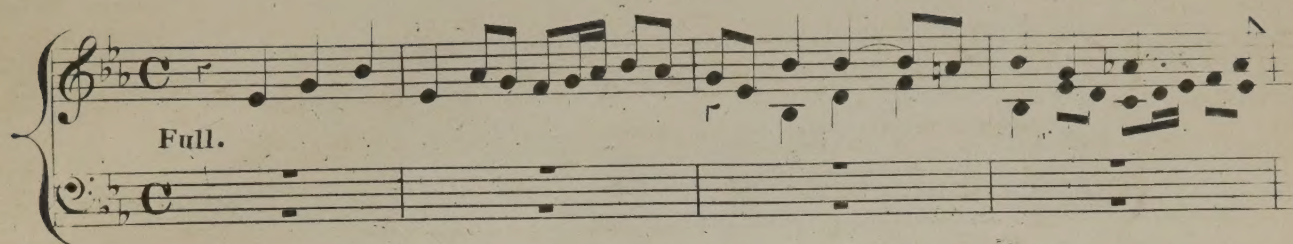
The fourth system of musical notation continues the piano accompaniment. It consists of two staves: a treble staff and a bass staff. The treble staff is marked with a 3/2 time signature and a key signature of two flats. It begins with a whole rest followed by a series of chords and moving lines. The bass staff is marked with a 3/2 time signature and a key signature of two flats. It begins with a whole rest followed by a series of chords and moving lines.

The fifth system of musical notation continues the piano accompaniment. It consists of two staves: a treble staff and a bass staff. The treble staff is marked with a 3/2 time signature and a key signature of two flats. It begins with a whole rest followed by a series of chords and moving lines. The bass staff is marked with a 3/2 time signature and a key signature of two flats. It begins with a whole rest followed by a series of chords and moving lines.

The sixth system of musical notation continues the piano accompaniment. It consists of two staves: a treble staff and a bass staff. The treble staff is marked with a 3/2 time signature and a key signature of two flats. It begins with a whole rest followed by a series of chords and moving lines. The bass staff is marked with a 3/2 time signature and a key signature of two flats. It begins with a whole rest followed by a series of chords and moving lines. The system ends with a double bar line.

Go on to Chorus
"For thou O Lord"

CICERUS. "FOR THOU O LORD."



VERSE. "TRY ME O GOD?"

From the Anthem

"O Lord thou hast searched me out."

Dr. Croft.

VERSE, 3 Voices.

Slow.

Swell Diap^s

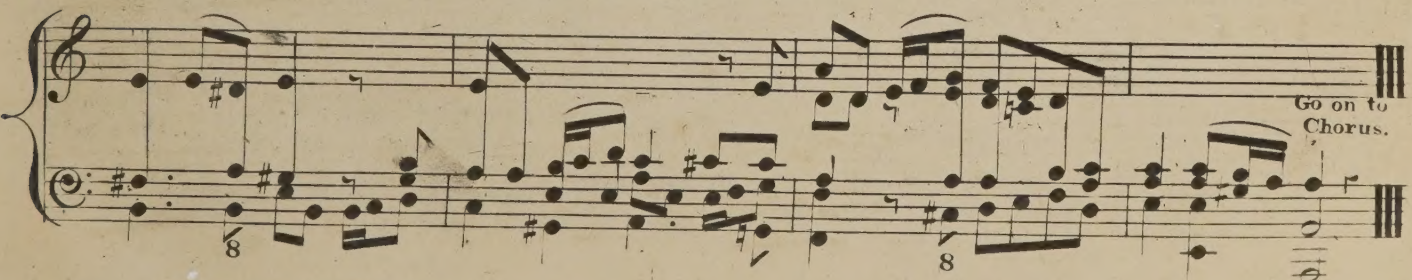
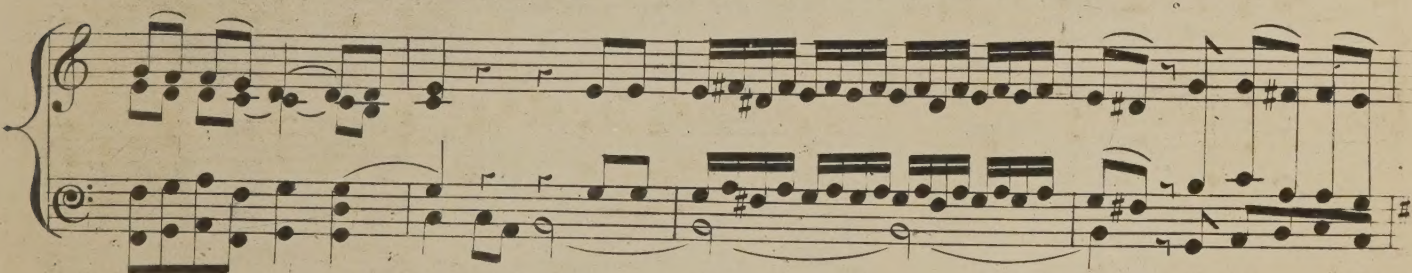
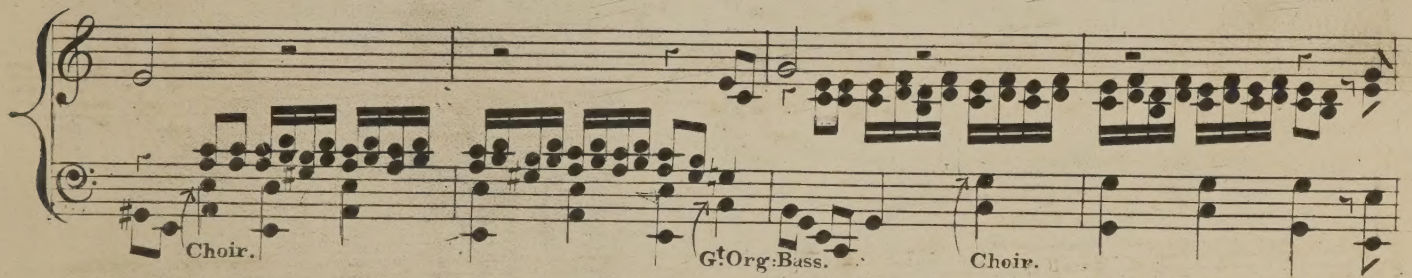
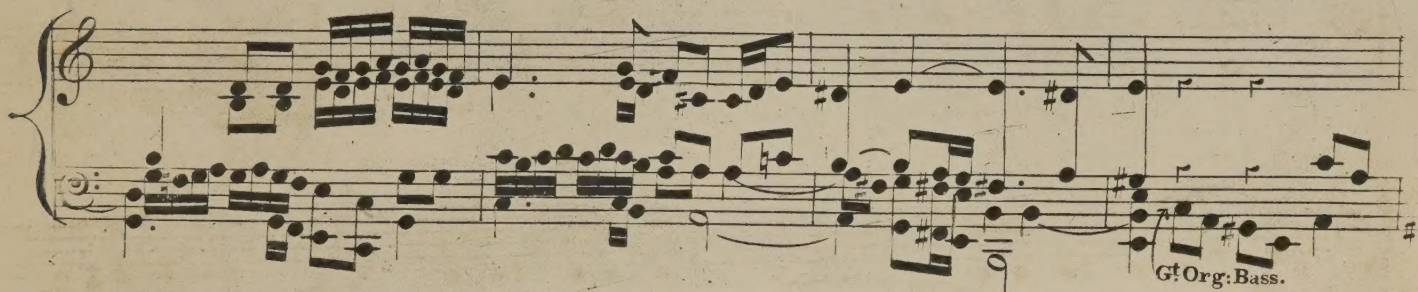
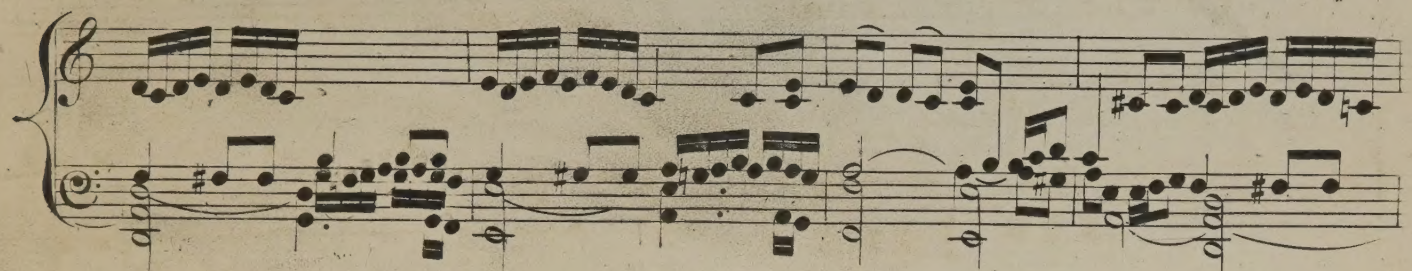
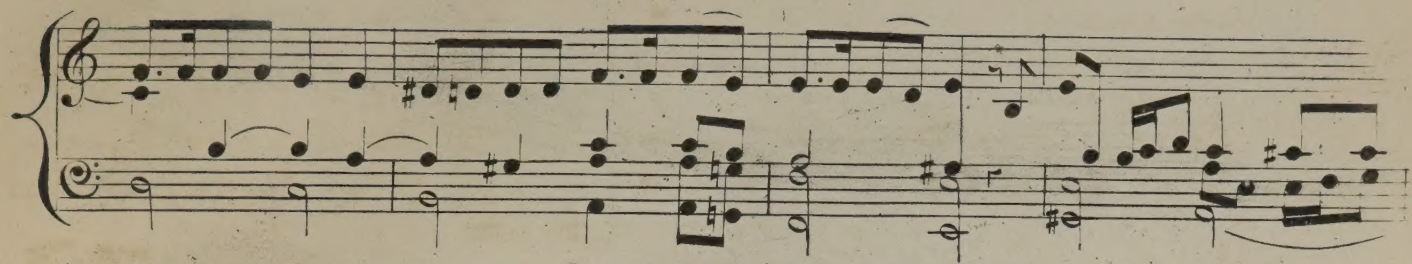
Choir. Stop Diap:
& Dulciana Bass.

8

Choir Stop Diap: & Principal.
a little Faster.

8ves

8



CHORUS. "LOOK WELL IF THERE BE ANY WAY."

From the Anthem
"O Lord Thou hast searched me out."

Dr. Croft.

Full.

8

8

8

8

8

8

8

8

Ped

Ped

Ped

8

8

Chorus. "THE LORD IS FULL OF COMPASSION."

An Anthem for 4 Voices.

Charles King.*

Andante.

Full.

Swell.

8vs

Choir Organ.

Swell.

Choir.

8

Swell

Choir.

8

Ped

8

* He was educated in the Choir of St Paul's, under Dr Blow. In the Year 1704, he was admitted to the degree of Bachelor of Music, in the University of Oxford. It is mentioned by Page (in his "Harmonia Sacra" Vol 2. Page 1e) that King was Almoner and Master of the Boys of the Cathedral Church of St Paul. His services, which are distinguished by their unpretending simplicity, are frequently used in most of our Cathedrals.

VERSE and CHORUS "THIS IS THE DAY WHICH THE LORD HATH MADE."

Verse, 5 Voices.

Dr. Croft.

Full Choir
Organ.

8

8

8

8

8

This page contains a handwritten musical score for a piece titled "Cathedral Voluntaries". The score is written for piano, using a grand staff with a treble and bass clef. The key signature is B-flat major (two flats). The piece is divided into several systems, each consisting of two staves. The first system shows a complex, flowing melody in the treble staff and a supporting bass line. The second system includes a section labeled "Chorus." with a bracket indicating a repeat. The third system features a section marked with an "8" below the bass staff, suggesting an eighth-note pattern. The fourth system continues the melodic development. The fifth system includes a section marked with "8^{vs}" below the bass staff. The sixth system concludes the piece with a final cadence. The handwriting is clear and professional, typical of a composer's manuscript.

Chorus.

8

8

8

8^{vs}

8

VERSE and CHORUS "HEAR ME, O LORD."

From the Anthem
"Hear my Prayer."

Dr. Croft.

VERSE.

Swell,
2 Diap^s.

Choir Orgⁿ Dulciana.

Go on
to Chor.

51
CHORUS. HEAR ME, O LORD.

This musical score is for a chorale titled "CHORUS. HEAR ME, O LORD." It is written for a grand piano in G major and common time. The score consists of six systems of music, each with a treble and bass staff joined by a brace. The first system begins with the instruction "Full." in the left hand. The music is characterized by dense, flowing sixteenth-note passages in both hands. Various performance markings are present throughout the piece, including "8" (octave) in the bass staff of the second, third, and sixth systems, "Ped" (pedal) in the third system, and "8^{vs}" (octave) in the fourth system. The piece concludes with a double bar line and repeat dots in the final measure of the sixth system.

SO WILL I ALWAYS SING PRAISES.

From the Anthem
Hear my crying O God."

Dr. Greene.*

Lively.

VERSE.

Chorus.

* Maurice Greene was brought up in the Choir of St Paul's, and bound apprentice to Brind, the Organist of that Cathedral. He was an elegant Organ Player and Composer for the Church; and obtained the place of Organist of St Dunstan in the West, before he was 20 Years of age. In 1717, on the death of Daniel Purcell, he was elected Organist of St Andrew's, Holborn; but the next Year his Master, Brind, dying, Greene was appointed his successor by the Dean and Chapter of St Paul's. He succeeded Dr Croft in 1726 at the Chapel Royal, and Eccles in 1735 as Master of His Majesty's Band. In 1730 he was appointed Music Professor at Cambridge in the room of Dr Tudway. His Melodies are generally esteemed as being more elegant and refined than his Predecessors; and his harmonies, tho' not so nervous and original, yet are considered more pure than theirs. Greene died in 1756 and was succeeded as Composer to the Chapel Royal and Master of His Majesty's Band, by his worthy Pupil Dr Boyce.

This page contains a handwritten musical score for a piece titled "No. 8. Novello's Cathedral Voluntaries". The score is written on seven systems of grand staves, each consisting of a treble and a bass clef. The music is in a key with two sharps (F# and C#) and a common time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Performance markings include "hr" (harmonic) and "Ped:" (pedal). The score concludes with a double bar line and a final chord. The page number "53" is printed at the top center.

8

8

8^{vs}

hr

Ped:

CHORUS. "I HAVE SET GOD ALWAYS BEFORE ME."

Moderate Time.

Rev^d Dr. Blake.*

Full.

8 8ves

8

8 8

8

8

8

Go on to Ver. Cho^s
"Thou shalt shew me"

* He was a Canon Residentiary of Salisbury Cathedral, and wrote this Anthem in the Year 1780.

VERSE and CHORUS: "THOU SHALT SHEW ME THE PATH OF LIFE."

Great Diapasons.

8

8^{vs}

8^{vs}

Swell Soft. Full.

8

8^{vs}

8^{vs}

8^{vs}

Slow.

8^{vs}

Ped

From the Anthem
"O be joyful in God."

56
CHORUS. PRAISED BE, GOD.

Dr. Croft.

Gr Diap^s first;
Repeat on Full Organ.

Ped

8^{vs}

From the Anthem
"O Lord God of my Salvation."

CHORUS. "UNTQ THEE HAVE I CRY'D."

Dr. Croft.

Slow.
Great Diap^s

Ped: 8^{vs}

Ped

57
CHORUS. "SING WE MERRILY."

Full Choir Organ.

Dr. Blow.

Lively.

8

8^{vs}

8

8^{vs}

Ped 8

Ped 8

Repeat Full.

From the Anthem

Chorus: "I WILL BEAT OF THE LUTE!"

Jeremiah Clark.*

How long wilt thou forget me?"

G! Diap.
or Swell the 1st time. Repeat Full.

8^{vs}

Repeat Full.

From the Anthem

Chorus: "BLESSED BE THE LORD GOD."

Dr Croft.

"Give the King thy Judgements?"

Full.

Ped

Soft

Loud

* He was educated in the Royal Chapel under Dr Blow, who entertained so great a friendship for him, that he resigned in his favor the place of Master of the Children and Almoner of St Paul's. Clark was appointed his successor in 1693, and shortly after, he became Organist of that Cathedral. In 1700 he was engaged as one of the Gentlemen of the Chapel Royal and in 1704 was appointed joint Organist with Dr Blow. Clark had the misfortune to entertain a hopeless passion for a very beautiful Lady in a station of life far above him; his despair of success, threw him into a deep melancholy, and on the 5th of Novr 1707, he shot himself. His Compositions are remarkably pathetic, at the same time that they preserve the dignity and Majestic solemnity of the true Church style.

Soft. Loud 8 8 Ped

8^{vs} 8

add Trumpet. Ped Ped

VERSE. Chorus. VERSE.

Chos 8

Ped. *completo*

The musical score is written for piano and organ. It consists of seven systems of two staves each. The first system includes dynamic markings 'Soft.' and 'Loud', and a measure rest marked '8'. The second system has a 'Ped' marking. The third system has measure rests marked '8^{vs}' and '8'. The fourth system includes 'add Trumpet.', 'Ped', and 'Ped' markings. The fifth system has 'VERSE.', 'Chorus.', and 'VERSE.' markings. The sixth system has a 'Chos' marking and a measure rest marked '8'. The seventh system ends with a 'Ped.' marking and the word 'completo' written vertically.

THE LORD TAKETH MY PART.

Dr. Croft. 1719

From the Anthem "O give thanks."

Sym:

Full to L.

8^{vs}

8^{vs}

Chorus.

Full:

Ped: 8^{vs}

8^{vs}

8^{vs}

8^{vs}

This page contains six systems of handwritten musical notation for a Cathedral Voluntary. Each system consists of a grand staff with a treble and bass clef, joined by a brace on the left. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system has an '8^{vs}' marking in the bass staff. The fifth system has an '8^{vs}' marking in the bass staff. The sixth system is marked 'Slow.' and ends with a double bar line and repeat dots. The handwriting is in dark ink on aged paper.

From the Anthem

"We wait for thy loving kindness."

Dr. Croft.

Chorus.

8^{vs}

Brisk.

Verse.

Chorus.

8^{vs} 8^{vs}

8^{vs}

from the Anthem
"I said I will take heed."

Cho: "GLORY BE TO THE FATHER"

Samuel Wesley.*

Full:

Ped

8vs

Ped

8vs

* This extraordinary Musical Genius, who may be justly considered as "the English Sebastian Bach," was born in 1766. As an extemporaneous Performer on the Organ, it is universally acknowledged that he has never been exceeded. His Compositions also evince the most elevated refinement and solidity, both in melody and harmony, as well as the most profound skill in elaborate and scientific Counterpoint. His writings have never yet been properly appreciated, but it is to be hoped that, very shortly a complete collection of his productions for the Church will be published; and that they will then meet with the admiration which they so justly deserve, from all competent judges of the genuine school of English Sacred Music.

Cho: "PUT ME NOT TO REBUKE, O LORD."

Dr Croft.

Full.

8^{vs}

8^{vs}

8^{vs}

8^{vs}

8^{vs}

8^{vs}

8^{vs}

Chorus. AS FOR HIS ENEMIES.

From the Anthem
"O Lord grant the King."

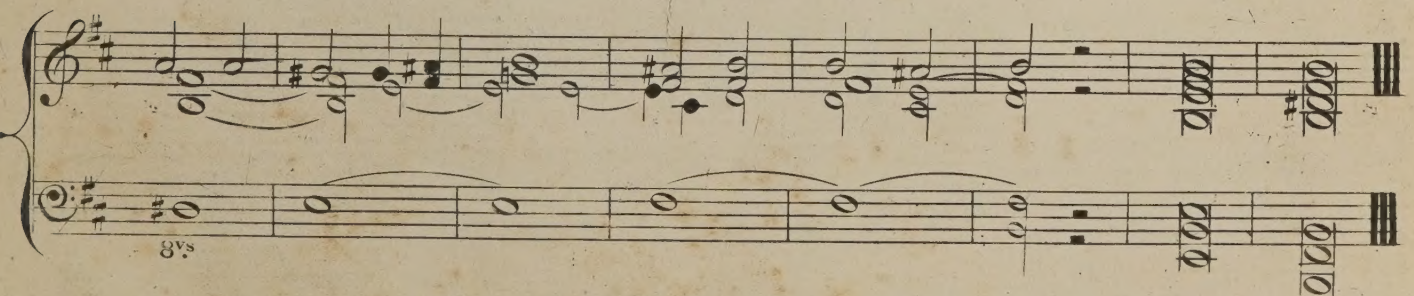
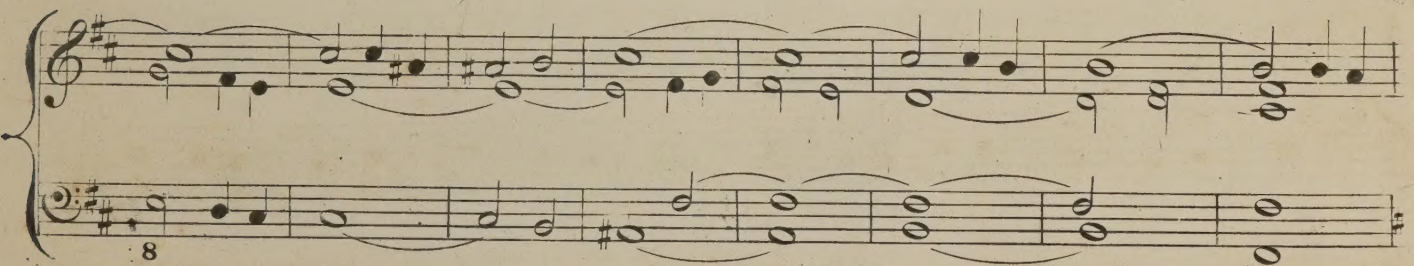
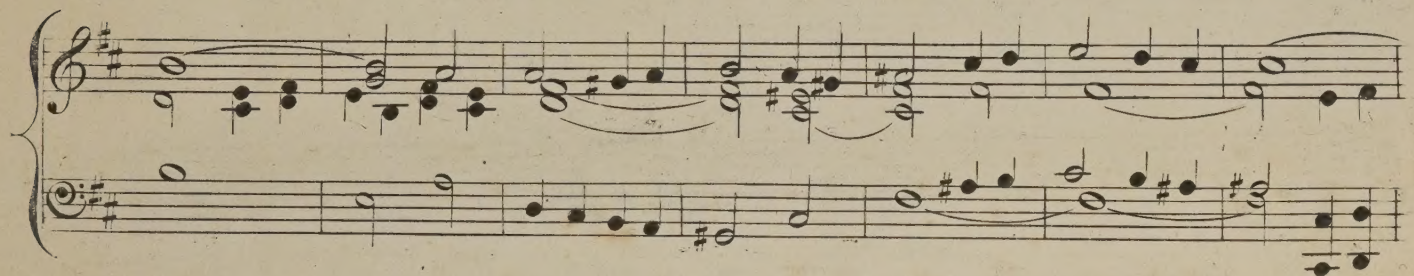
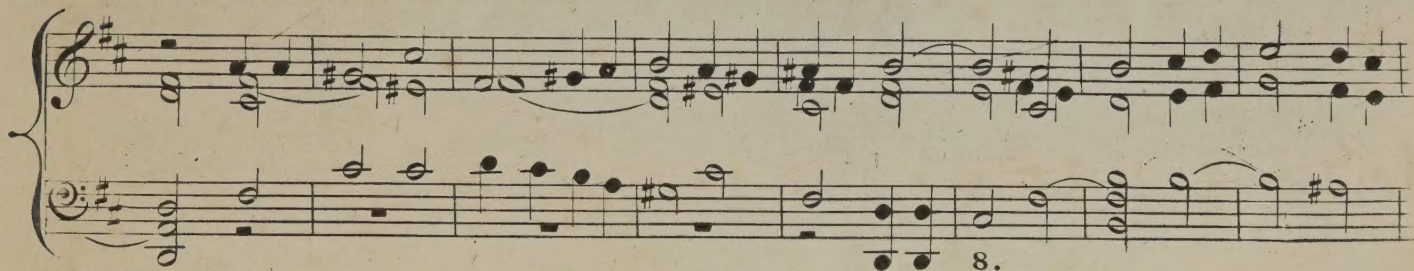
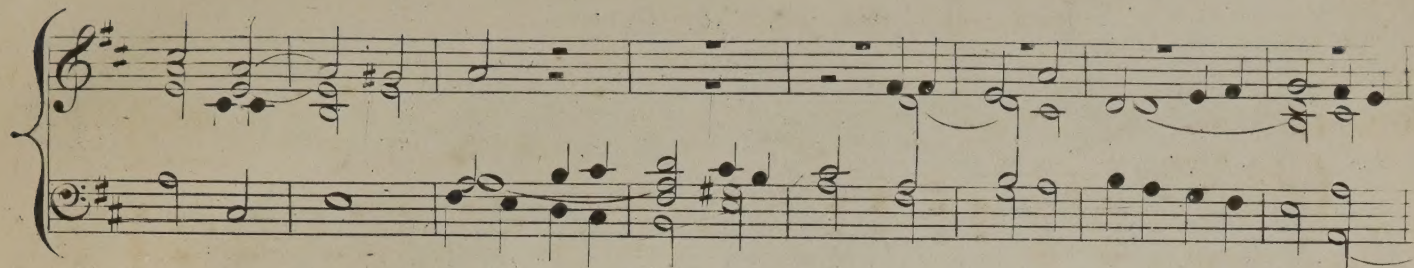
Dr Croft.

SLOW.
Full.

Faster.

8

8^{vs}



Chorus. *AND ALL THE EARTH.*

From the Anthem

"I will always give thanks?"

Dr. Greene.

Full.

8va

8

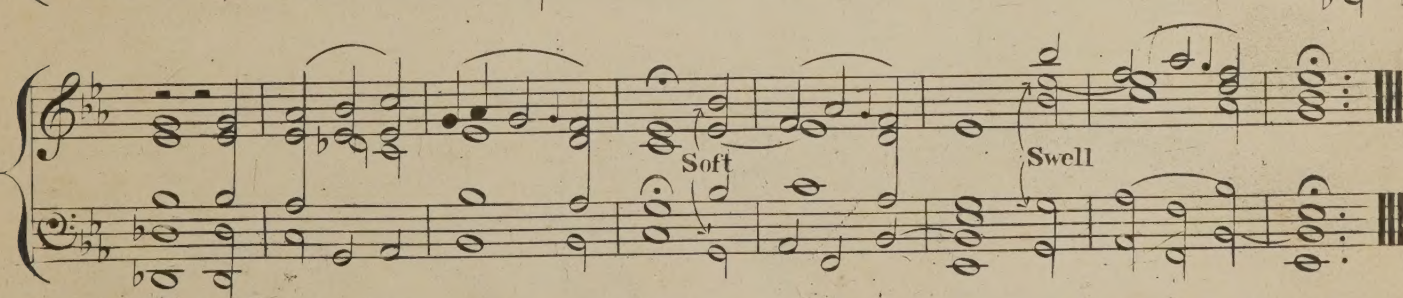
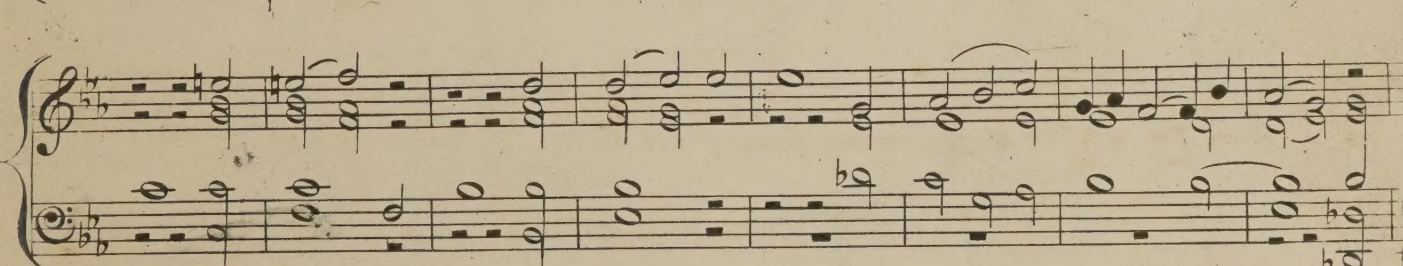
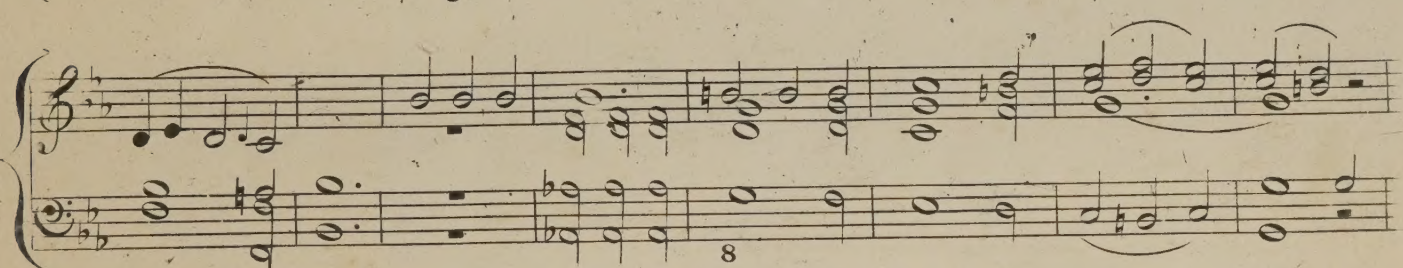
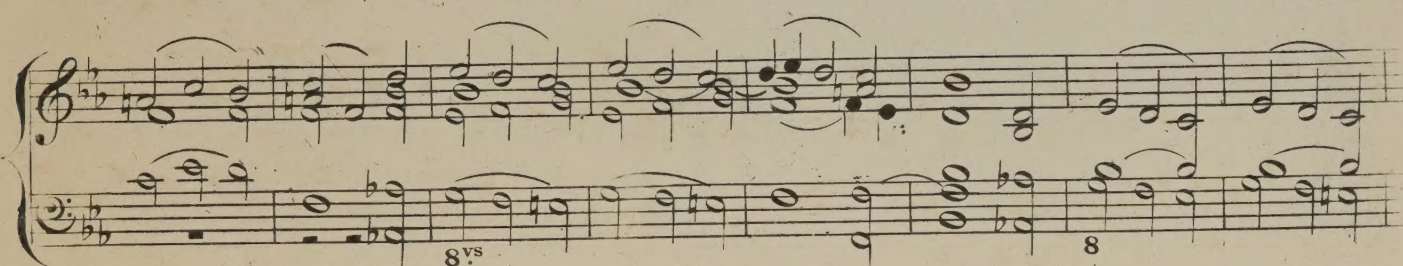
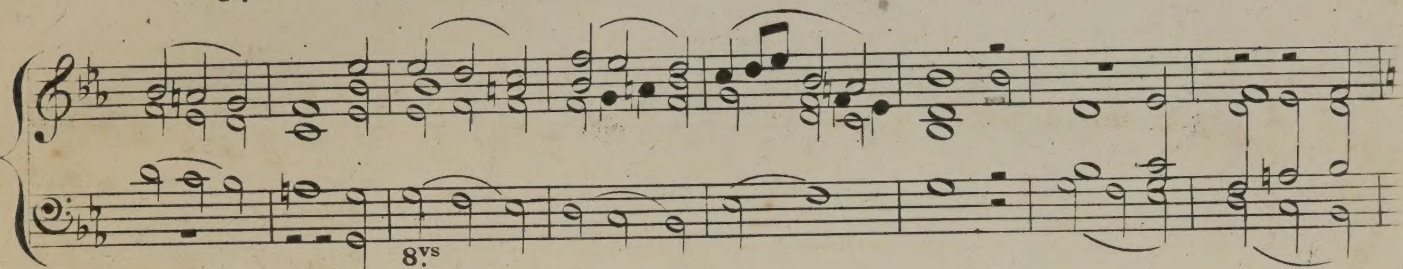
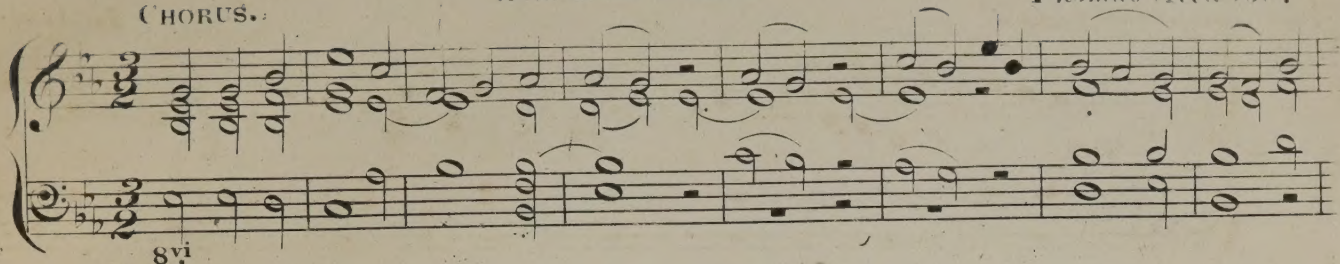
8

CHORUS.

Anthem for 4 Voices.

Thomas Attwood.*

MODERATE TIME.



* This Gentleman was born in the Year 1767, and was admitted a Chorister at the Chapel Royal, where he received the rudiments of his Musical Education under Dr Nares and Dr Ayrton. In 1783 he went to Naples, where he resided two years, receiving instructions from Fillippo Cinque and Latilla. From Naples he went to Vienna, where he was so fortunate as to become the Pupil of the celebrated MOZART, under whom he studied till the Year 1786, when he returned to England. In 1792 he succeeded Jones as Organist of St Paul's Cathedral; and, in the following year, was appointed to the situation of Composer to His Majesty's Chapels Royal, both which latter situations Mr Attwood still continues to fill at the present date. (1831.)

From the Anthem
"Teach me O Lord?"

Chorus. BEHOLD MY DELIGHT.

Thomas Attwood.

Full:

This page contains seven systems of musical notation for a piano or organ. The notation is in G major (one sharp) and 4/4 time. The systems are as follows:

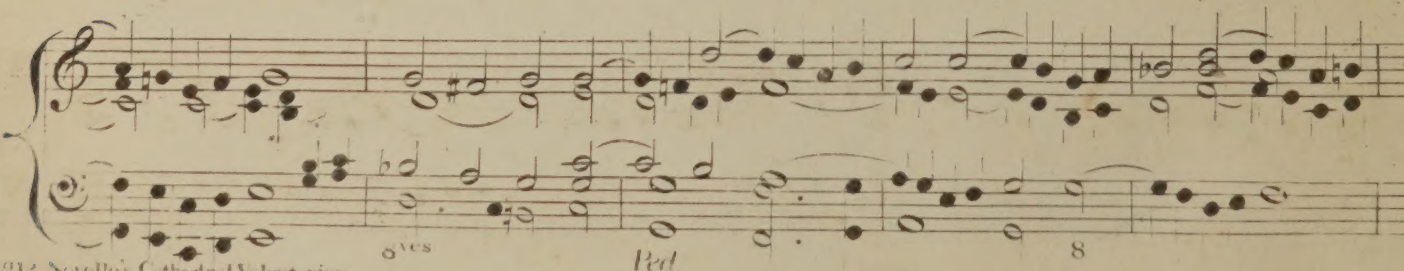
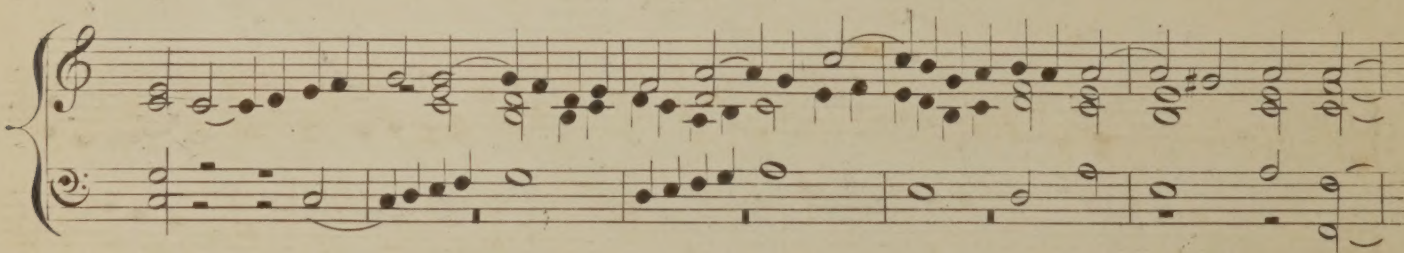
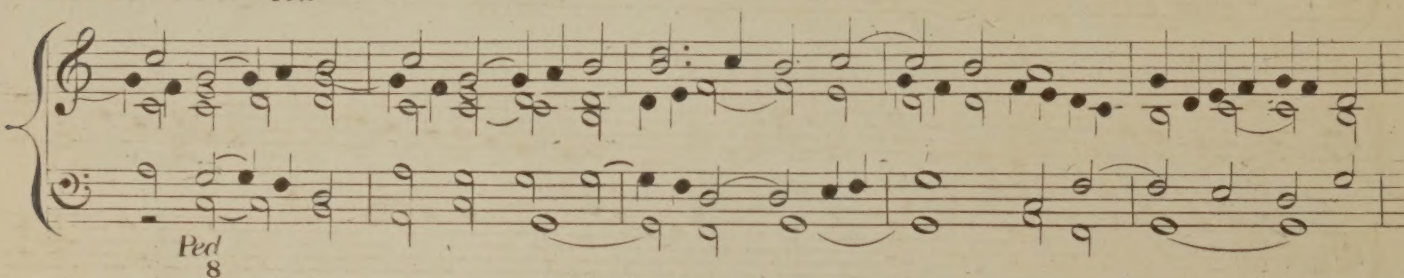
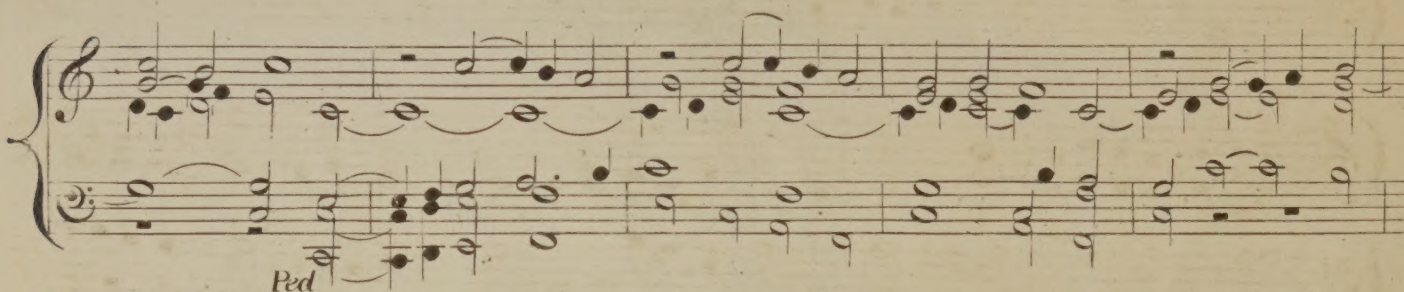
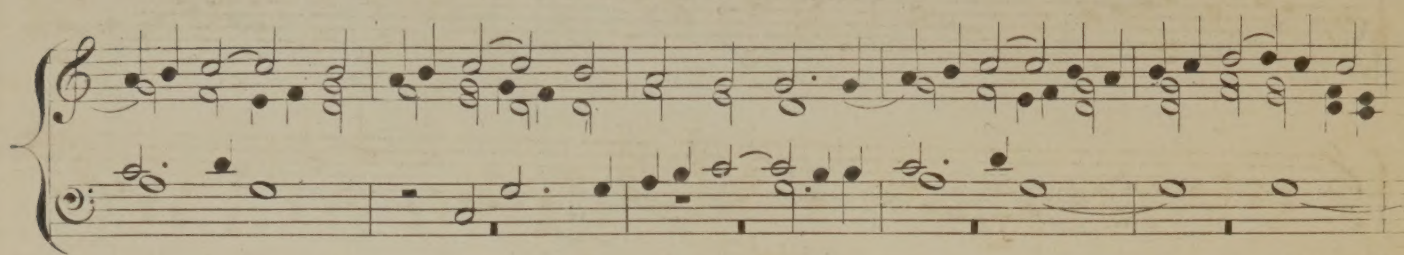
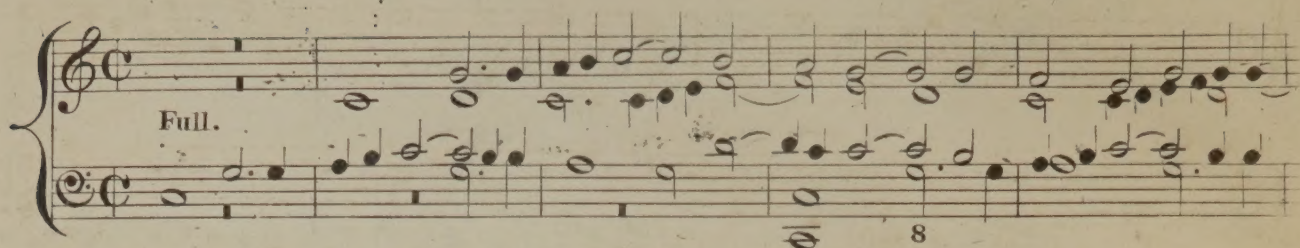
- System 1: A grand staff with a treble clef and a bass clef. The music consists of eighth and sixteenth notes, with some chords.
- System 2: A grand staff with a treble clef and a bass clef. The music consists of eighth and sixteenth notes, with some chords. A fermata is placed over the eighth measure of the bass staff.
- System 3: A grand staff with a treble clef and a bass clef. The music consists of eighth and sixteenth notes, with some chords. A fermata is placed over the eighth measure of the bass staff.
- System 4: A grand staff with a treble clef and a bass clef. The music consists of eighth and sixteenth notes, with some chords. A fermata is placed over the eighth measure of the bass staff. The dynamic marking "Soft." is written above the treble staff, and "Choir Organ." is written below the bass staff.
- System 5: A grand staff with a treble clef and a bass clef. The music consists of eighth and sixteenth notes, with some chords. A fermata is placed over the eighth measure of the bass staff.
- System 6: A grand staff with a treble clef and a bass clef. The music consists of eighth and sixteenth notes, with some chords. A fermata is placed over the eighth measure of the bass staff.
- System 7: A grand staff with a treble clef and a bass clef. The music consists of eighth and sixteenth notes, with some chords. A fermata is placed over the eighth measure of the bass staff. The dynamic marking "Loud" is written above the treble staff, and "Ped" is written below the bass staff.

The page concludes with a double bar line and a repeat sign.

HOANNA TO THE SON OF DAVID.*

An Anthem for Six Voices.

Orlando Gibbons.



Handwritten musical score for piano, consisting of seven systems of grand staves. The music is in G major and 4/4 time. It features complex textures with many beamed sixteenth and thirty-second notes. Performance markings include "Soft." and "Loud." in the second system, and "Ped" with a fermata and "8" in the fifth, sixth, and seventh systems. The piece concludes with a double bar line and repeat signs.

Chor^s LORD, FOR THY TENDER MERCIES SAKE.

Richard Farrant.*

Slow.

Great Diapasons.

Soft.

Loud.

* Richard Farrant was a Gentleman of the Chapels Royal to King Edward the 6th and Queen Elizabeth; and, in 1564, was appointed Master of the Choristers and Organist of St. George's Chapel, Windsor. He died in 1585. His compositions are distinguished by their peculiar mixture of sweetness and solemnity.

QUICKEN ME, O LORD.

From the Anthem
 "Thy word is a Lanthorn to my feet."

Henry Purcell.

MODERATE T. T. F.

VERSE

Swell
2 Diapasons
& Principal.

8^{vs}

Chorus.

Full.

8^{vs}

8^{vs}

8^{vs}

8^{vs}

Go on to the Verse
 "Let the free"

* This very celebrated Composer, who may justly be considered as the greatest Musical Genius which England has produced, was born in 1658. After learning the rudiments of his Art as a Chorister at the Chapel Royal, he is recorded to have received some Lessons from PELHAM, HUMPHRYS, & DR. BLOW; his extraordinary talents rapidly developed themselves, & he was appointed Organist of Westminster Abbey when he was only 18 years of age. In the universality of his genius, he resembled MOZART; having succeeded in every department of the Science in which he undertook to write, whether for the Church, the Stage, or the Chamber. He had also the misfortune to resemble the greatest of modern Composers, in the shortness of his existence; having died in 1695, at the early age of 37. He was buried in the North Aisle of Westminster Abbey, close to the spot where the Organ formerly stood.

Verse. "LET THE FREE-WILL OFFERING."

Henry Purcell

Choir.
Stop D: & Dulciana.

8^{ves}

Soft Swell.

Choir.
Stop Diap: only.

Continue to Chorus
"Hallelujah"

The musical score is written for a three-part setting of the hymn 'Let the Free-will Offering'. It is in 3/4 time and D major. The score is divided into five systems, each with a treble and bass staff joined by a brace. The first system includes the instruction 'Choir. Stop D: & Dulciana.' and a '3' above the treble staff. The second system has an '8^{ves}' marking at the end. The third system has a handwritten '97' in the right margin. The fourth system has a 'Soft Swell.' instruction. The fifth system includes 'Choir. Stop Diap: only.' and 'Continue to Chorus "Hallelujah"'. The score ends with a double bar line.

Chorus. HALLELUJAH.

Henry Purcell.

Full.

Ped 8^s

Ped 8^s

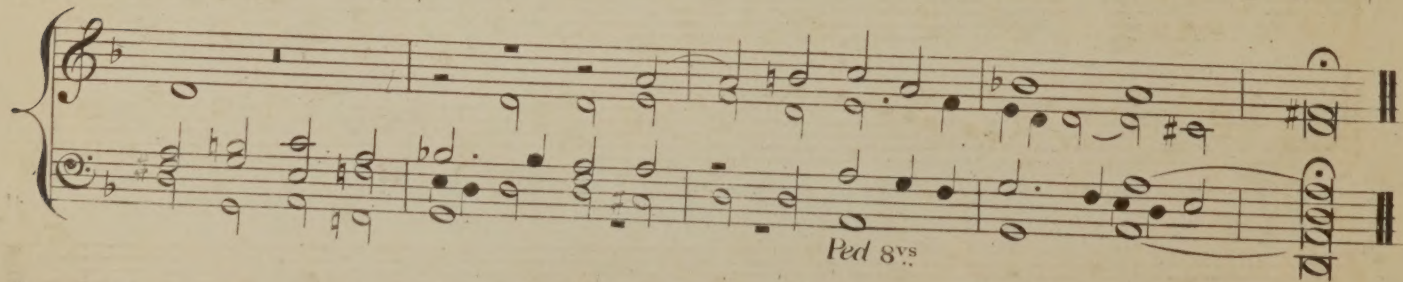
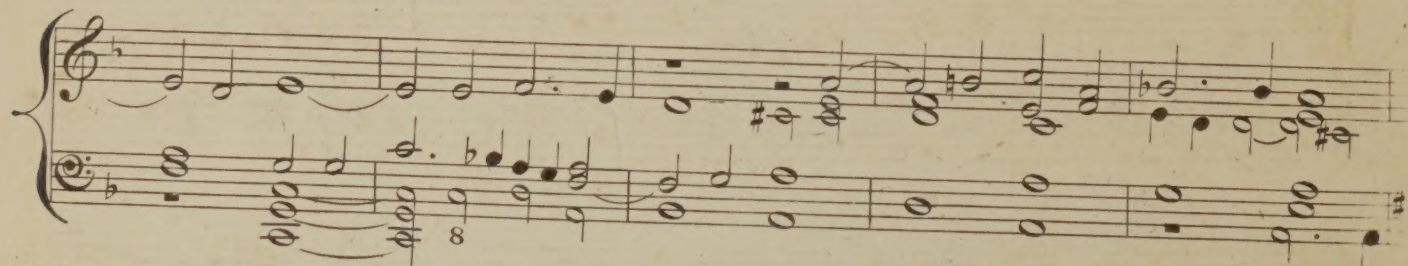
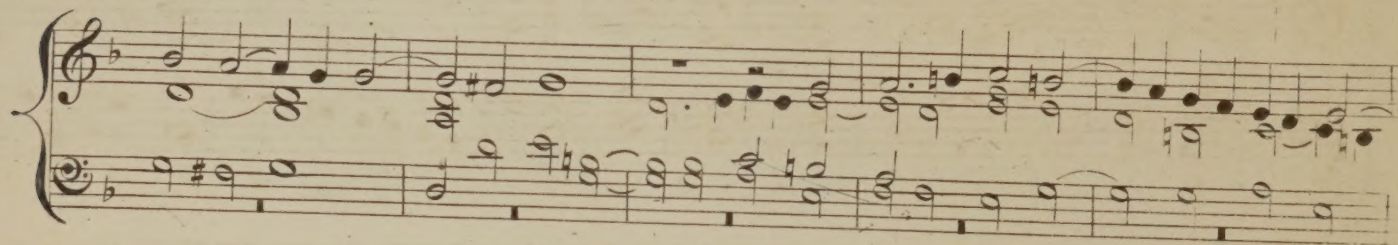
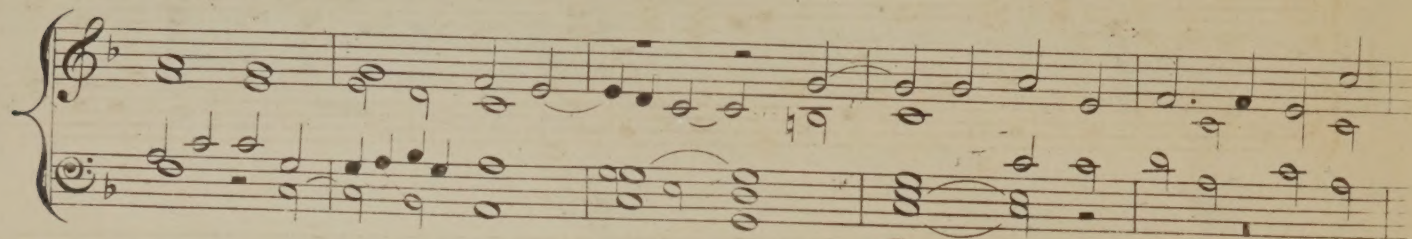
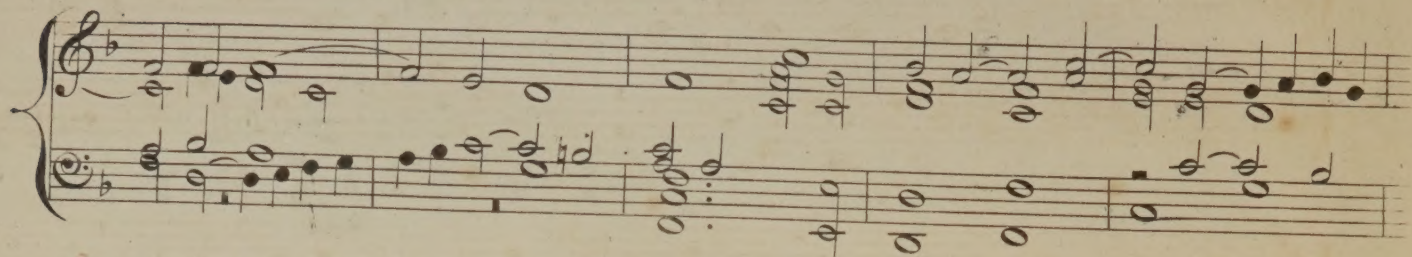
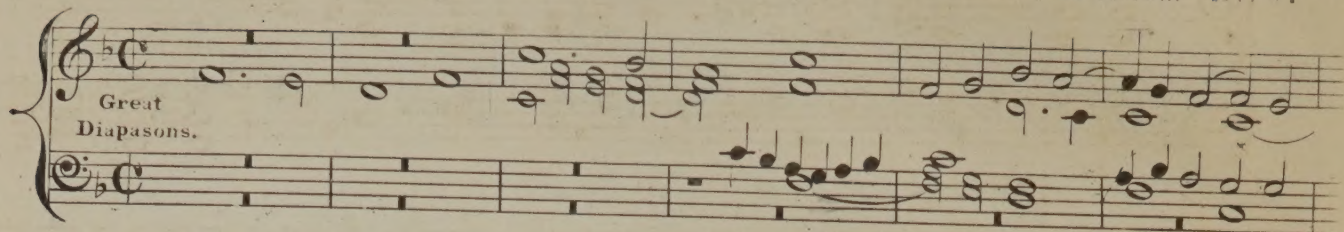
Fine.

The musical score is written for a grand staff (treble and bass clefs) in 3/4 time. It consists of five systems of music. The first system begins with a 'Full.' marking. The second system includes a 'Ped 8^s' marking. The third system continues the piece. The fourth system includes another 'Ped 8^s' marking. The fifth system concludes with a 'Fine.' marking and a double bar line. The notation includes various musical symbols such as notes, rests, and accidentals.

78
HOW THINE EAR, O LORD.

Anthem for 4 Voices.

William Bird.*



* He was admitted a Gentleman of the Chapel Royal in 1569. In conjunction with Thomas Tallis, he published, in 1575, a Collection of their own Compositions in Latin, entitled, Sacred Songs; and afterwards three other Collections of his own productions. His Works were in his own time, in great repute, both at home and abroad, and are still held in general estimation. He died in 1623. Dr Crotch, in his Lectures, speaks of Bird's productions for the Church in the highest terms of eulogy.

Handwritten musical score for piano, featuring seven systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes the marking "Swell:" and "Choir. Dulciana." The second system includes the marking "Full". The third system includes the marking "8". The fourth system includes the marking "8". The fifth system includes the marking "8". The sixth system includes the marking "8". The seventh system includes the marking "Ped".

DUETT. 2 Trebles. "MAKE ME TO GO IN THE PATH."

From the Anthem
"Teach me O Lord."

Thomas Attwood.

MODERATE
TIME.

Swell & Diap^s
Bass Choir. Dulciana.

Choir Dulciana.

Swell

Choir.
8^{vs}

Swell

The musical score is arranged in six systems, each with a treble and bass staff. The notation includes various note values, rests, and ornaments. The piece concludes with a double bar line and repeat signs.

FOR OUR HEART SHALL REJOICE.

From the Anthem
"My Soul hath patiently tarried."

Verse 4 Voices and Chorus.

Charles Wesley.*

LIVELY.

Choir Org:
Stop Diap:
& Flute.

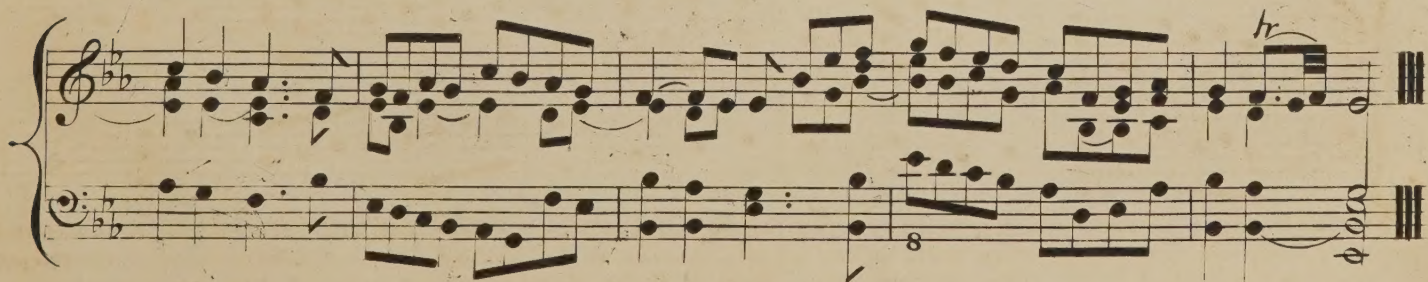
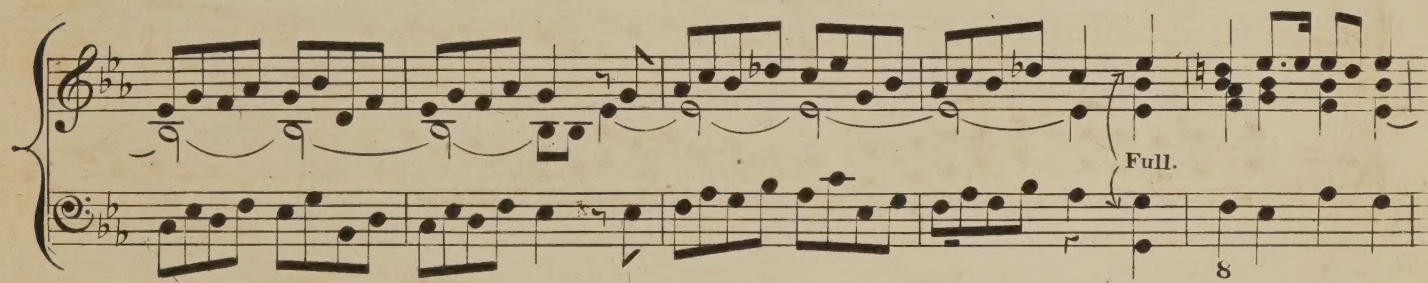
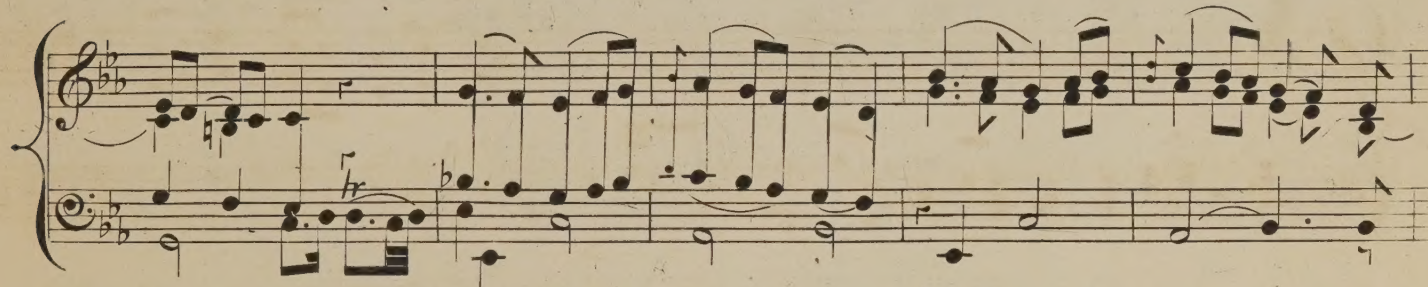
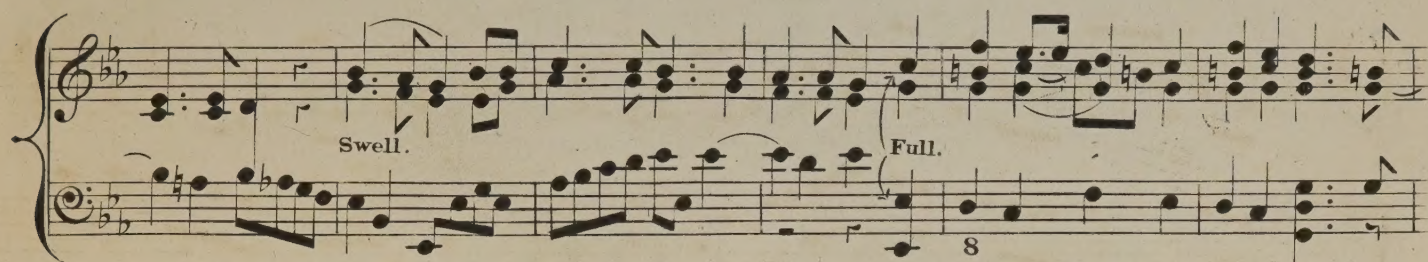
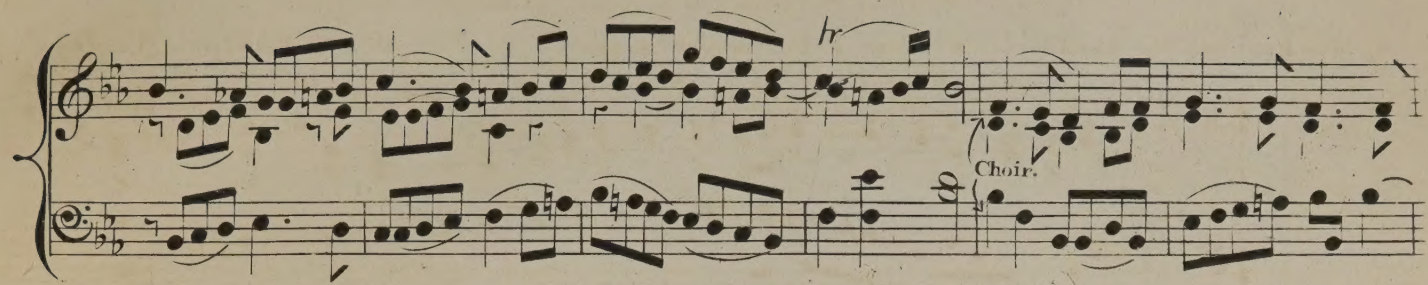
Swell 2 Diap^s

Great Diap^s

Choir.

Chorus
Full to 15.

* This Gentleman is the elder Brother of Mr Samuel Wesley, and was born at Bristol in 1757. After having been initiated, at a very early age, in the elementary parts of the science, he came to London, and received instructions on the Harpsichord from Kelway, and in the rules of Composition from Dr Boyce. He is at present Organist of the new Church, St Marylebone. (1831.)



CHORUS. HEAR ⁸⁴ MY PRAYER, O LORD.

An Anthem for 4 Voices.

Charles Stroud.*

Great Diapasons.

* One of the Children of His Majesty's Chapels Royal, under Dr Croft, in the Reign of King George the First.
No 11. Novello's Cathedral Voluntaries.

VERSE. "TAKE HEED UNTO ME."

From the Anthem
"Hear my Prayer."

Charles Stroud.

Swell 2 Diap.
Choir, Dulciana Bass.

VERSE. "MY HEART IS DISQUIETED."

From the Anthem
"Hear my Pray'r."

C. Stroud.

Full
Swell.

Go on to
Fugue.

Detailed description: This is a musical score for a piano or organ. It consists of three systems of two staves each. The first system begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first staff has a 'Full Swell.' marking. The music is written in a style typical of 19th-century church music, with many chords and some melodic lines. The second system continues the piece. The third system ends with a double bar line and the instruction 'Go on to Fugue.'.

CHORUS. "O THAT I HAD WINGS."

Fugue.

C. Stroud.

Full.

Detailed description: This is a musical score for a piano or organ, continuing from the first piece. It consists of three systems of two staves each. The first system begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first staff has a 'Full.' marking. The music is written in a style typical of 19th-century church music, with many chords and some melodic lines. The second system continues the piece. The third system ends with a double bar line.

A handwritten musical score for piano, consisting of seven systems of two staves each. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece concludes with a double bar line and repeat signs at the end of the seventh system.

8

8

8

8

8

8

8

VERSE. Treble Solo.

"LIGHTEN MY EYES."

From the Anthem.
"How long wilt thou forget me."

Jonathan Battishill.*

Slow and Pathetic.

Swell 2 Diapasons.

Bass Dulciana.

The first system of the musical score is written for Treble and Bass staves. The Treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. It contains a series of chords and single notes, some beamed together. The Bass staff begins with a bass clef, the same key signature, and time signature, and contains a similar melodic line. The instruction 'Swell 2 Diapasons.' is written above the Treble staff, and 'Bass Dulciana.' is written below the Bass staff.

The second system of the musical score continues the Treble and Bass staves. The Treble staff has a 'hr' (harmonic) marking above it. The music continues with various chordal textures and melodic fragments.

The third system of the musical score continues the Treble and Bass staves. The Treble staff features more complex chordal structures, while the Bass staff provides a steady accompaniment.

The fourth system of the musical score continues the Treble and Bass staves. The Treble staff has a 'hr' (harmonic) marking at the beginning. The music concludes this system with sustained chords.

The fifth system of the musical score is the final system on the page. It concludes with a double bar line and a final chord in both staves.

* This Sterling Musician was born in the Year 1738, and was brought up at St Paul's Cathedral, under Mr Savage. He was appointed Organist of St Clement, Eastcheap, and St. Martin, Ongars; and subsequently of Christchurch, Newgate Street. After the production of several excellent Compositions in various styles, he died at Islington, in 1801, aged 63 Years; and, according to his own last request, was buried near Dr Boyce, in the Vaults of St Paul's Cathedral. His Sacred Music is distinguished by a peculiar sweetness and refinement of melody, expressive and masterly harmony, and skilful counterpoint. His "Call to remembrance," may justly be considered as one of the finest Anthems that has been produced in modern times.

CHORUS. "I WILL SING OF THE LORD."

J. Battishill.

From the Anthem
"How long wilt thou forget me?"

Moderate time.

Full:

8

hr

8

8

8

hr

8

8

Slow.

KEEP, WE BESECH THEE O LORD, THY CHURCH.

An Anthem for Four Voices.

Travers.*

Verse.

Chorus.

Verse.

* John Travers received his education in Music at St. George's Chapel, Windsor, and was afterwards apprenticed to Dr. Green. About the Year 1725 he became Organist of St. Paul's Church, Covent Garden; and after that, at Fulham. Upon the death of Jonathan Martin, Travers was appointed Organist of the Chapel Royal. He was an intimate acquaintance of Dr. Pepush, from whom he received some assistance in the course of his Musical studies. He died in 1758 and was succeeded as Organist of the Chapel Royal by Dr. Boyce. Travers was a sound Musician, and a sterling writer, both in his Sacred and secular Compositions.

This page contains seven systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like '8'. The piece concludes with a double bar line at the end of the seventh system.

92
CHORUS. "O HOW AMIABLE ARE THY DWELLINGS."

*V. Richardson.**

Full to 15

Soft:

Loud.

Soft.

Loud.

* A Pupil of Dr. Blow, and Organist of Winchester Cathedral.
29, 15, Southill, Colchester, Essex.

and "BLESSED IS HE THAT COMETH IN THE NAME OF THE LORD?"

From the Anthem
The Lord is my strength.

Dr. Croft.

BRISK. *Full Swell.* *VERSE.*

Chorus. *Verse.*
Ped: 8vs

Chorus. *Verse.*
Ped: 8vs

Chorus.

VERSE and CHO^s "WE HAVE WISHED YOU."

From the Anthem
"The Lord is my strength."

Dr: Croft.

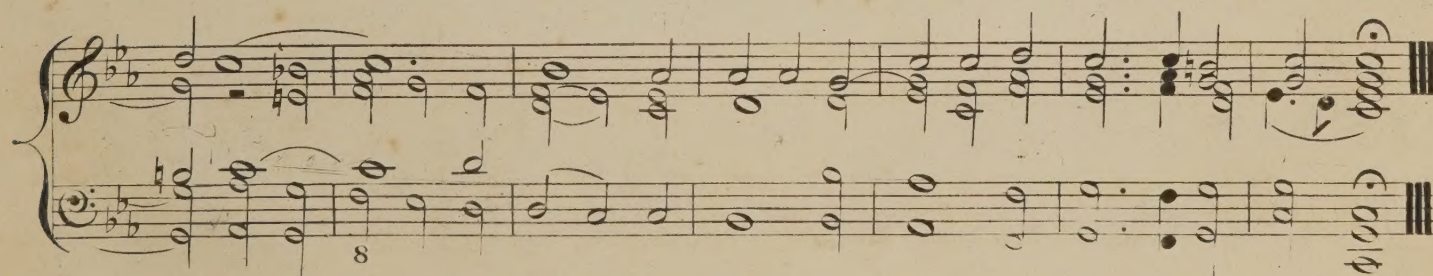
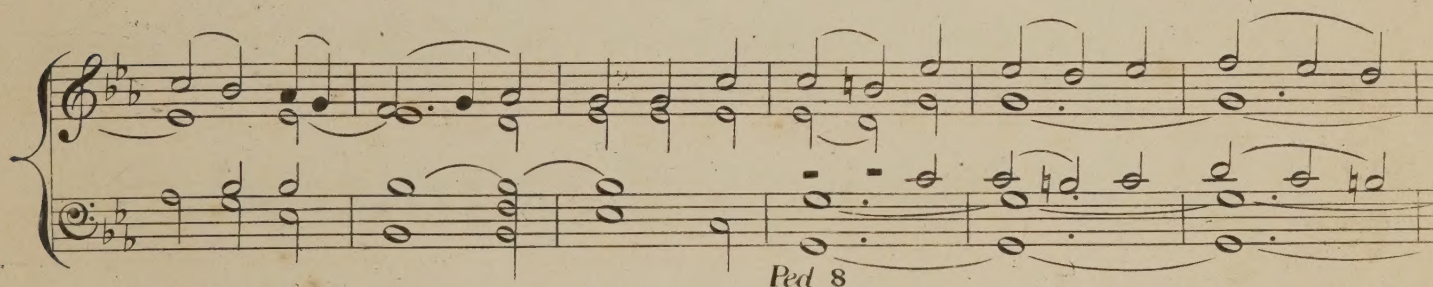
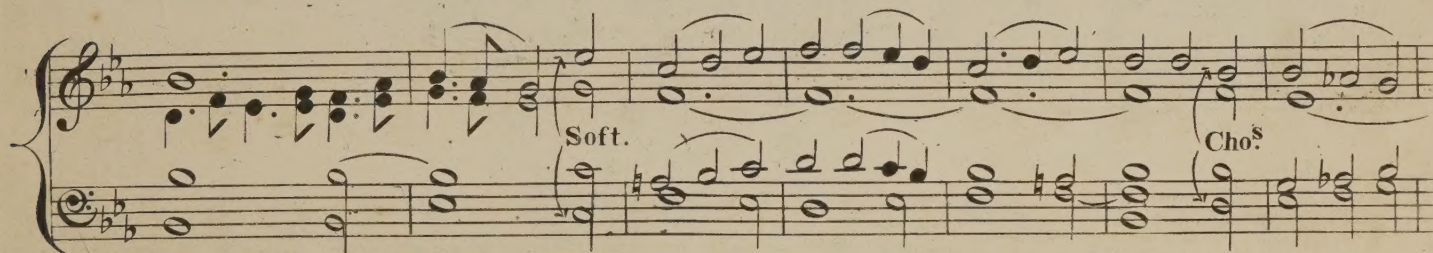
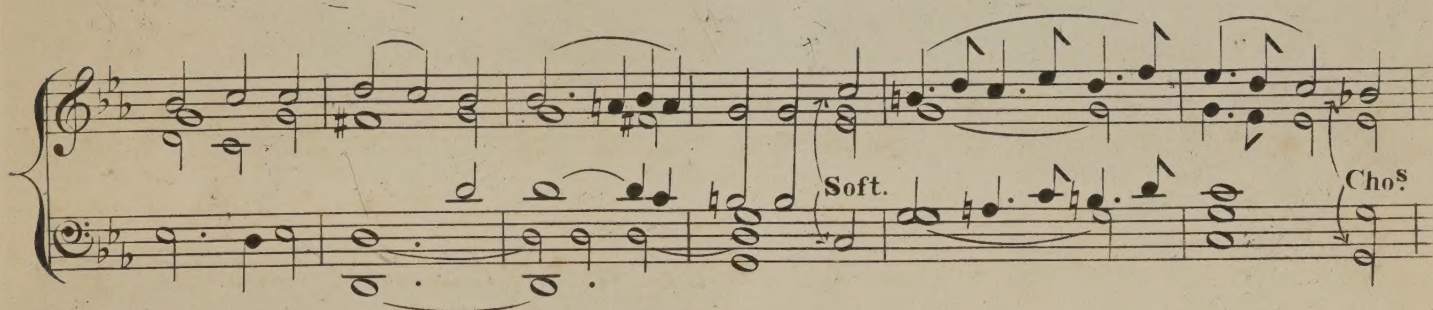
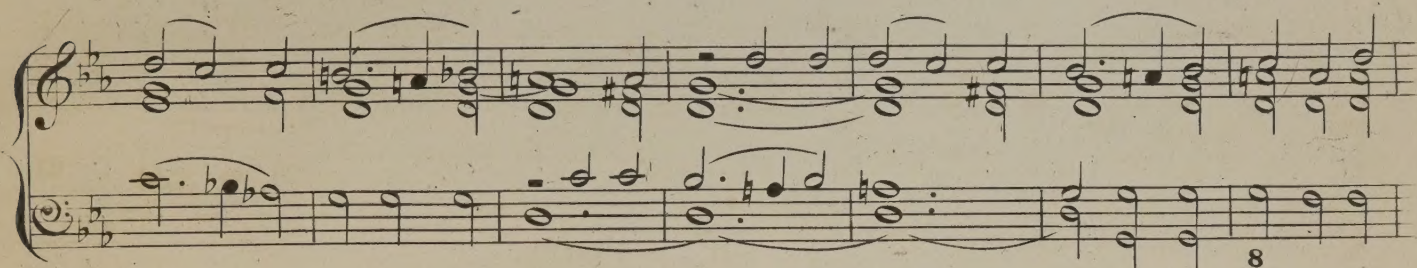
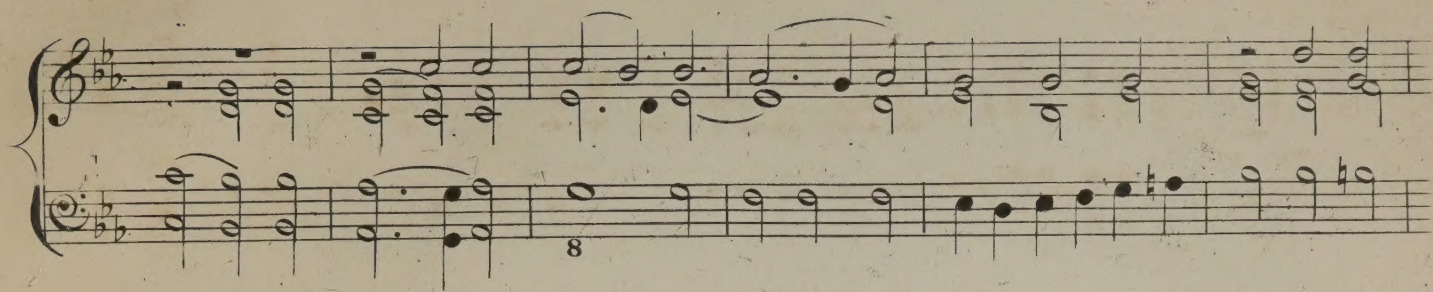
SL^{OW}.

CHO^s
Full Org:

BRISK.

VERSE
Choir Organ.

CHORUS.



SING JOYFULLY UNTO GOD.

An Anthem for Six Voices.

W^m Bird.

* Full.

without Trumpet

This page contains a handwritten musical score for piano, consisting of seven systems of music. Each system is written for two staves (treble and bass clef) joined by a brace. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings (e.g., *8* for piano). The score concludes with a double bar line and repeat signs on the final system. The paper shows signs of age, including some staining and wear.

VERSE and CHO^{rs}

"I CRYED UNTO THE LORD."

Verse.
Slow.

Dr Croft.

Great Diapasons.
or Soft Stops on Swell.
with Choir dulciana Bass.

8

8

8

8

8

Chorus.

VERSE & CHORUS. "I CRY'D UNTO THEE, O LORD."

Full.

Verse
Choir Org:

Faster.

Chorus.

8

8

The musical score is written for piano and organ. It begins with a piano introduction marked 'Full.' and a tempo of 8. The organ part features a melodic line in the right hand and a supporting bass line in the left hand. The score is divided into a 'Verse' and a 'Chorus'. The 'Verse' section is marked 'Faster.' and the 'Chorus' section is marked 'Chorus.' and 'Faster.' The organ part continues throughout the piece, providing a rich harmonic background for the piano. The score concludes with a final chord marked with a double bar line and repeat dots.

An Anthem for 6 Voices. *I WILL MANIFY THEE, O GOD.*

Battishill.

Moderate
time.

Chorus.
Full.

Ped

BLESSING OF THE LORD.

An Anthem for 4 Voices.

Dr. Nares.

Moderate time.

Chorus.

Full to 15.

Go on to Verse.

Duett. Trebles. "AND BLESSED BE THE NAME."

Swell 2 Diapasons.

Dulciana bass.

Continue to Chorus.

Chorus. "AND ALL THE EARTH."

Full.

* This Gentleman was Organist of York Minster, for which he composed several services and Anthems. On the Death of Travers, in 1758. Dr Nares was promoted to the Situation of Organist and Composer to the Chapel Royal, and succeeded Bernard Gates, as Master of the Children there. He was a Studious and sound Musician, and his Writings show him to have been endowed with a very considerable share both of genius and learning in his profession. He died in 1783, and his remains were interred in the Church of St Margarets. As Organist of the Chapel Royal he was succeeded by Dr Arnold, and as Master of the Children, by Dr Ayrton.

From the Anthem

CHORUS. LET THY MERCIFUL KINDNESS.

"My soul hath patiently tarried."

C. Wesley.

Very slow and
Majestically.

Full.

Ped.

Full Swell

Go on to Fugue
"Like as we do"

This section contains the first system of the chorus. It features a grand staff with treble and bass clefs. The music is in common time (C) and B-flat major. The first system includes a 'Full.' marking and a 'Ped.' (pedal) marking. The second system continues the melody. The third system includes a 'Full Swell' marking and ends with a double bar line. Below the third system, the text 'Go on to Fugue "Like as we do"' is written.

CHORUS. "LIKE AS WE DO PUT OUR TRUST?"

C. Wesley.

With
Spirit.

Full Organ.

Ped. 8.

This section contains the second system of the chorus. It features a grand staff with treble and bass clefs. The music is in 3/4 time and B-flat major. The first system includes a 'Full Organ.' marking. The second system continues the melody. The third system includes a 'Ped. 8.' (pedal 8) marking. The fourth system continues the melody. The fifth system continues the melody. The sixth system continues the melody. The seventh system continues the melody. The eighth system continues the melody. The ninth system continues the melody. The tenth system continues the melody. The eleventh system continues the melody. The twelfth system continues the melody. The thirteenth system continues the melody. The fourteenth system continues the melody. The fifteenth system continues the melody. The sixteenth system continues the melody. The seventeenth system continues the melody. The eighteenth system continues the melody. The nineteenth system continues the melody. The twentieth system continues the melody. The twenty-first system continues the melody. The twenty-second system continues the melody. The twenty-third system continues the melody. The twenty-fourth system continues the melody. The twenty-fifth system continues the melody. The twenty-sixth system continues the melody. The twenty-seventh system continues the melody. The twenty-eighth system continues the melody. The twenty-ninth system continues the melody. The thirtieth system continues the melody. The thirty-first system continues the melody. The thirty-second system continues the melody. The thirty-third system continues the melody. The thirty-fourth system continues the melody. The thirty-fifth system continues the melody. The thirty-sixth system continues the melody. The thirty-seventh system continues the melody. The thirty-eighth system continues the melody. The thirty-ninth system continues the melody. The fortieth system continues the melody. The forty-first system continues the melody. The forty-second system continues the melody. The forty-third system continues the melody. The forty-fourth system continues the melody. The forty-fifth system continues the melody. The forty-sixth system continues the melody. The forty-seventh system continues the melody. The forty-eighth system continues the melody. The forty-ninth system continues the melody. The fiftieth system continues the melody. The fifty-first system continues the melody. The fifty-second system continues the melody. The fifty-third system continues the melody. The fifty-fourth system continues the melody. The fifty-fifth system continues the melody. The fifty-sixth system continues the melody. The fifty-seventh system continues the melody. The fifty-eighth system continues the melody. The fifty-ninth system continues the melody. The sixtieth system continues the melody. The sixty-first system continues the melody. The sixty-second system continues the melody. The sixty-third system continues the melody. The sixty-fourth system continues the melody. The sixty-fifth system continues the melody. The sixty-sixth system continues the melody. The sixty-seventh system continues the melody. The sixty-eighth system continues the melody. The sixty-ninth system continues the melody. The seventieth system continues the melody. The seventy-first system continues the melody. The seventy-second system continues the melody. The seventy-third system continues the melody. The seventy-fourth system continues the melody. The seventy-fifth system continues the melody. The seventy-sixth system continues the melody. The seventy-seventh system continues the melody. The seventy-eighth system continues the melody. The seventy-ninth system continues the melody. The eightieth system continues the melody. The eighty-first system continues the melody. The eighty-second system continues the melody. The eighty-third system continues the melody. The eighty-fourth system continues the melody. The eighty-fifth system continues the melody. The eighty-sixth system continues the melody. The eighty-seventh system continues the melody. The eighty-eighth system continues the melody. The eighty-ninth system continues the melody. The ninetieth system continues the melody. The ninety-first system continues the melody. The ninety-second system continues the melody. The ninety-third system continues the melody. The ninety-fourth system continues the melody. The ninety-fifth system continues the melody. The ninety-sixth system continues the melody. The ninety-seventh system continues the melody. The ninety-eighth system continues the melody. The ninety-ninth system continues the melody. The hundredth system continues the melody.

This image shows a page of handwritten musical notation, likely a score for a piano piece. The page contains six systems of music, each consisting of a grand staff (treble and bass clefs). The notation is written in a historical style, with various note values, rests, and dynamic markings. Key markings include "Ped. 8." at the bottom left and "slower." at the bottom right. The page is numbered "8" in the center. The handwriting is in dark ink on aged paper.

I WILL SING UNTO THE LORD.

An Anthem for 4 Voices.

John Goldwin.*

The musical score is written for a grand piano, featuring a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into six systems, each with two staves. The first system includes the instruction "Full to 15." and a fermata over the first measure. The second system includes a fermata over the first measure. The third system includes a fermata over the first measure. The fourth system includes a fermata over the first measure. The fifth system includes the instruction "Soft." and a fermata over the first measure. The sixth system includes the instruction "Loud." and a fermata over the first measure. The score concludes with a double bar line.

* Goldwin was a Pupil of Dr Child; and, in 1697, succeeded him as Organist and Master of the Boys of the Royal Chapel of St George's, Windsor. He died in 1719.

From the Anthem
"Out of the Deep."

CHORUS. "O ISRAEL TRUST IN THE LORD."

Dr. Croft.

1st on G! Diap^s &
then repeat on Full Org:

Ped

Ped 8^s

From the Anthem
"I will always give thanks."

CHORUS. "AND LET US MAGNIFY HIS NAME."

Dr. Croft.

Fugue.
Full Organ.

8

8

A RECENEL SYMPHONY.

Purcell.

From the Anthem "I was glad."

Wells 2 Diap^s

Choir Bass Dulciana

8

8

8

Go on to Verse
& Cho^s "Peace &c."

VERSE and CHO^s "PEACE BE WITHIN THY WALLS?"

From the Anthem "I was glad."

Purcell.

Soft & Slow.

Choir Org:

G^t Diap^s

Choir Org:

8

Faster.

Ped

Soft Swell.

Full.

Choir Bass.

8

Trumpet.

8

From the Anthem
"O Praise the Lord O ye heathen."

CHORUS. "HALLELUJAH."

Purcell.

Swell & Diap's & Principal.

Choir Bass Stop Diap's & Flute.

Repeat Full.

From the Anthem
"O Lord thou art my God."

CHORUS. HALLELUJAH.

Purcell.

First time Full to 15th

Repeat Full.

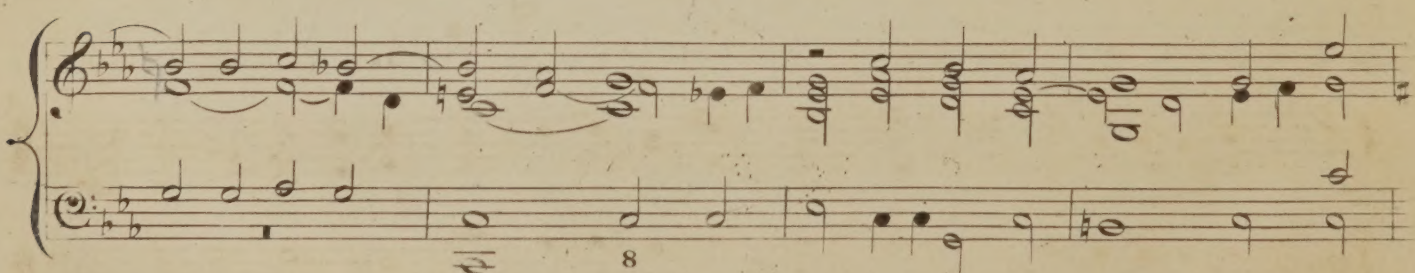
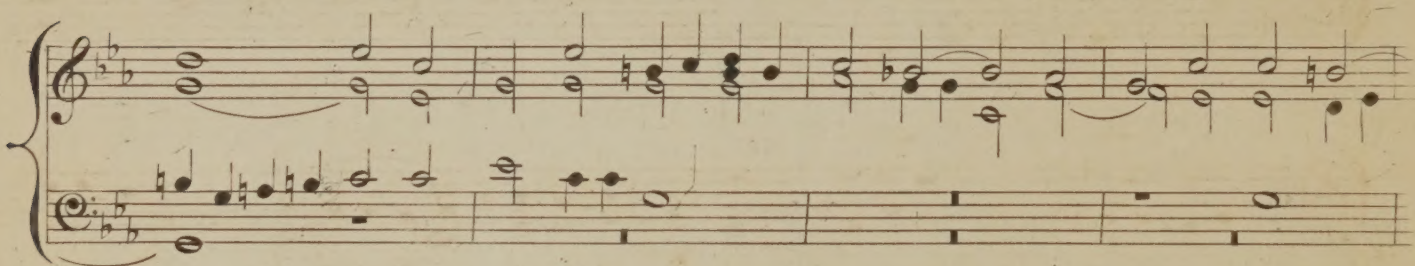
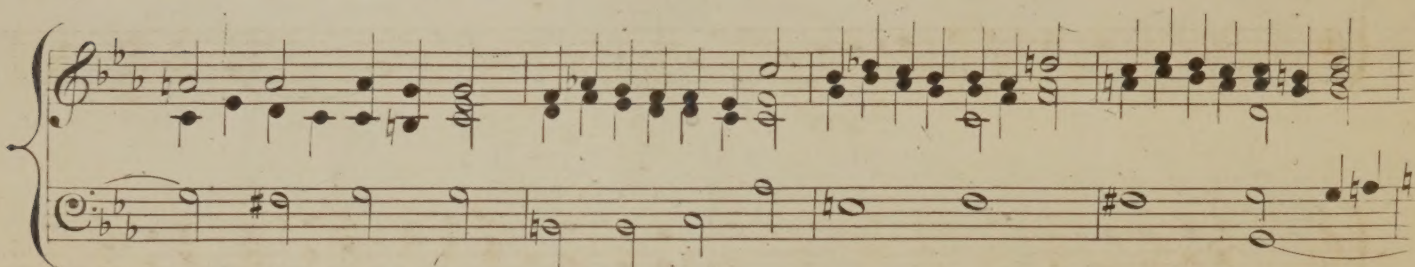
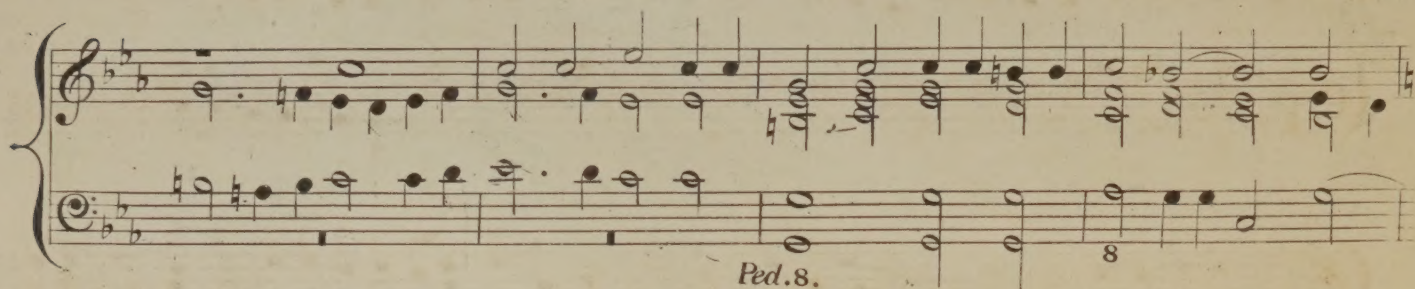
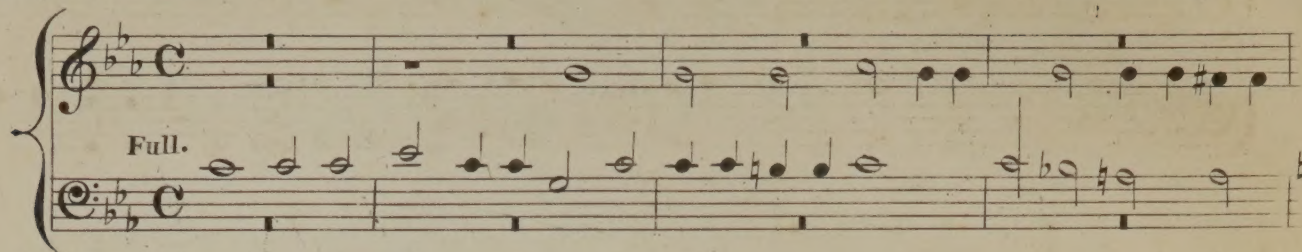
2d time on Choir Organ Stop Diap's & Flute

3d time Full with Trumpet

CHORUS. "THERE IS NO HEALTH."

From the Anthem
"Put me not to rebuke."

Dr. Croft.



A handwritten musical score for a piano, consisting of six systems of two staves each. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

8

8

8

8

8

8

HALLELUJAH.

Purcell.

From the Anthem
"My beloved spake."

The musical score is written for two staves, likely representing a keyboard instrument. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into six systems, each with two staves. The first system includes the following instructions: "Swell & Diap^s & Principal." and "Choir Bass. Stop Diap^s & Flute." The first system also has a small number "8." below the first staff. The second system has a small number "8" below the first staff. The third system has a "3/4" time signature change and a "Full." instruction. The fourth system has a small number "8" below the first staff. The fifth system has a small number "8" below the first staff. The sixth system has a small number "8" below the first staff. The score concludes with a double bar line and repeat signs.

III
IF WE BELIEVE THAT JESUS DIED.

Verse.

Anthem for four Voices.

Dr. Boyce*

Slow.

Choir Org:
Dulciana.

CHORUS.

G^t Diap^s.

VERSE. Faster.

Swell Diap: & Principal.

Ped.

Bass Choir. Dulci³ & Flute.

Go on to Ver: & Cho^s.
"Then we which are"

VERSE. "THEN WE WHICH ARE ALIVE."

Dr. Boyce.

Choir Stop Diap:
& Flute.

8

Full.

8

Verse.

Soft

Gt Org:
Bass,

Musical score for Cathedral Voluntary, No. 19. The score is written for piano and choir. It consists of seven systems of music. The first system includes a piano part and a choir part with a "Choir Bass" line. The second system is a piano part. The third system is a piano part with a "Chorus" section. The fourth system is a piano part with a "VERSE" section. The fifth system is a piano part with a "Chorus" section. The sixth system is a piano part. The seventh system is a piano part.

Dynamics and articulations include: *Swell.*, *Choir.*, *Choir Bass.*, *Full.*, *Soft*, *Loud*, *Ped*, and *Chorus.*

GOD IS OUR HOPE AND STRENGTH,

Anthem for 5 Voices.

*Aldrich.**

Full.

Go on to
VERSE.

VERSE. "THEREFORE WILL WE NOT FEAR."

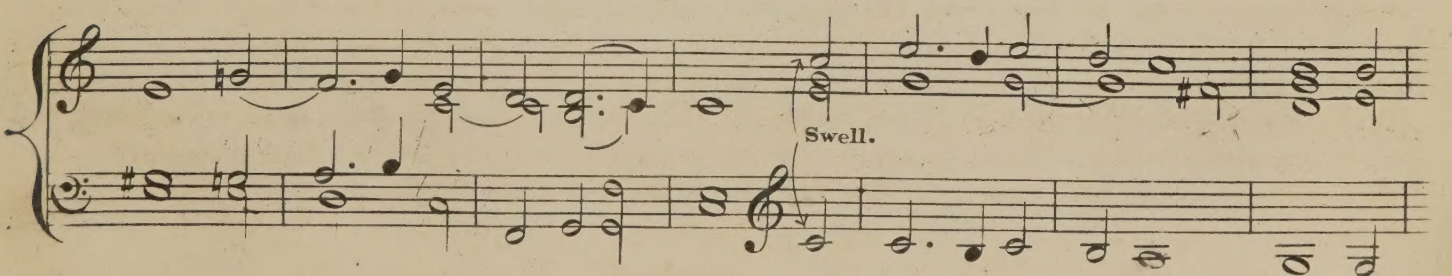
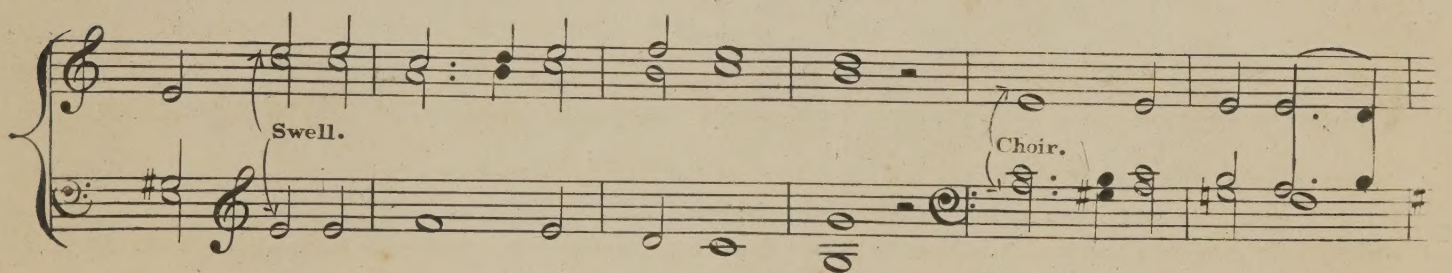
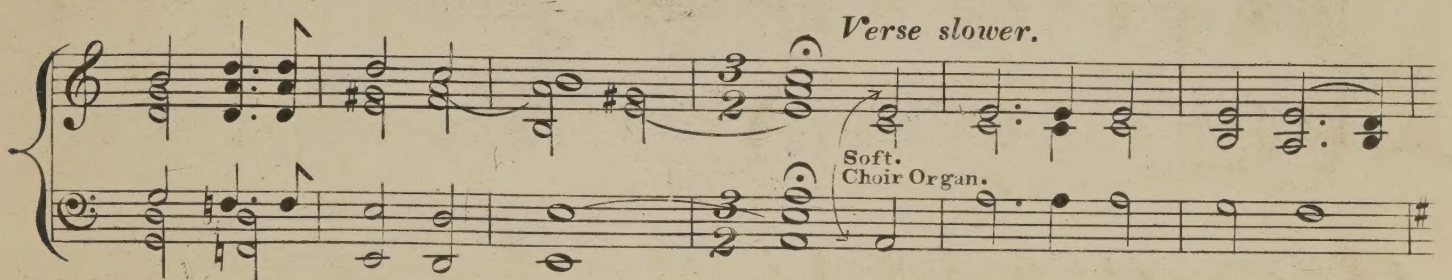
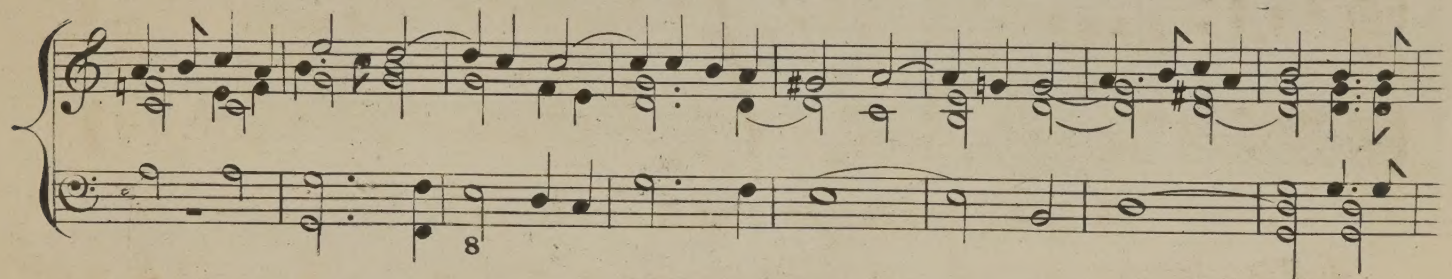
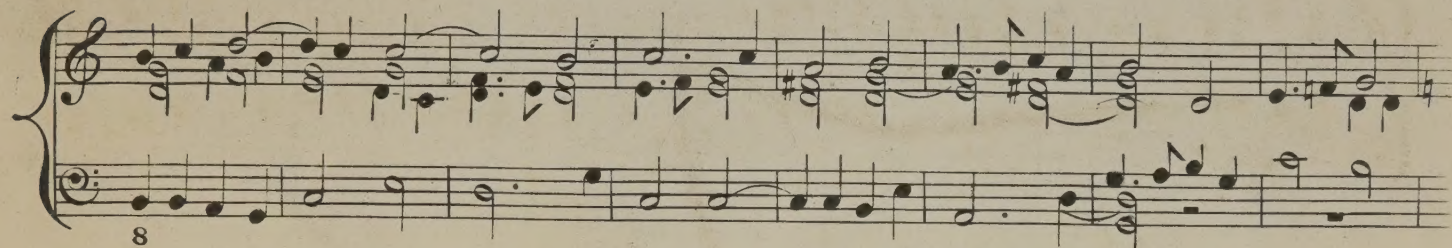
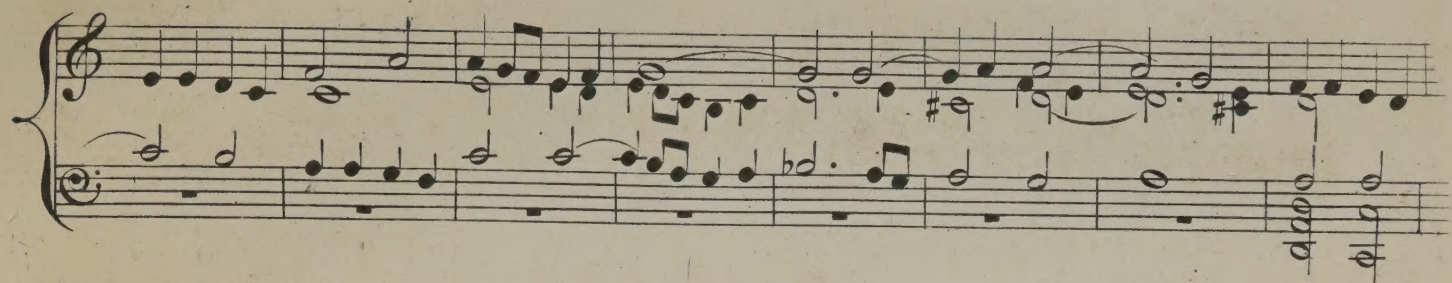
Choir Organ.

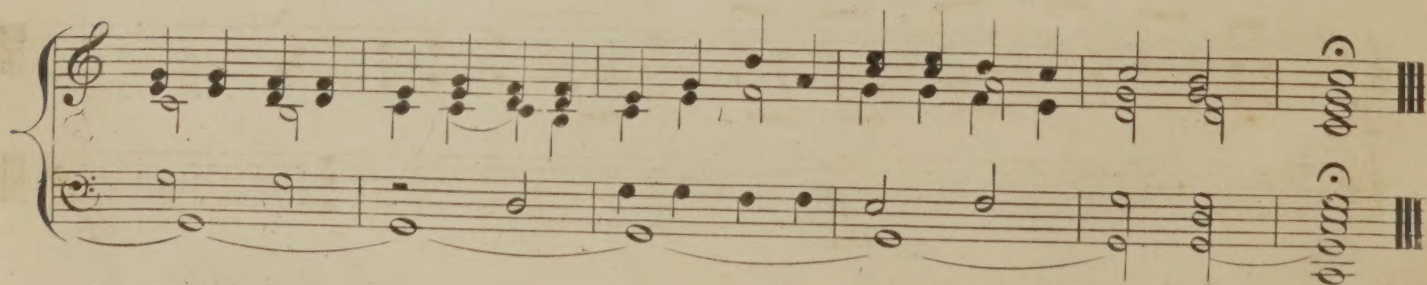
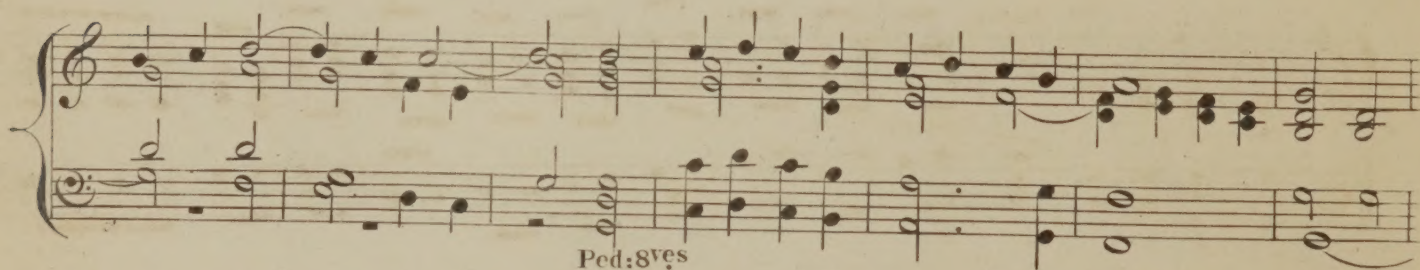
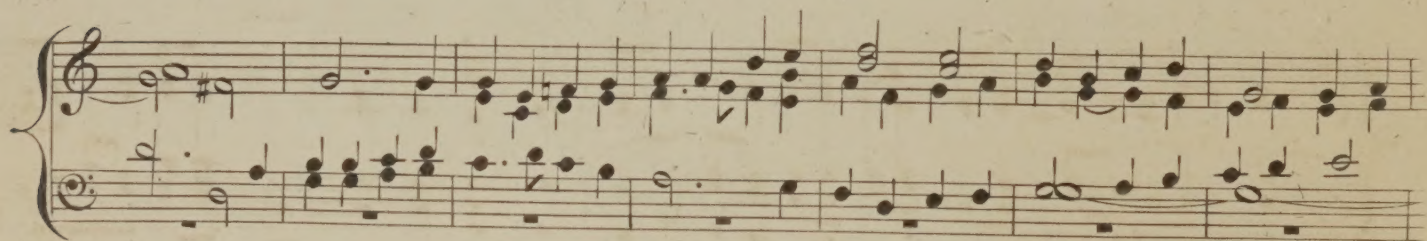
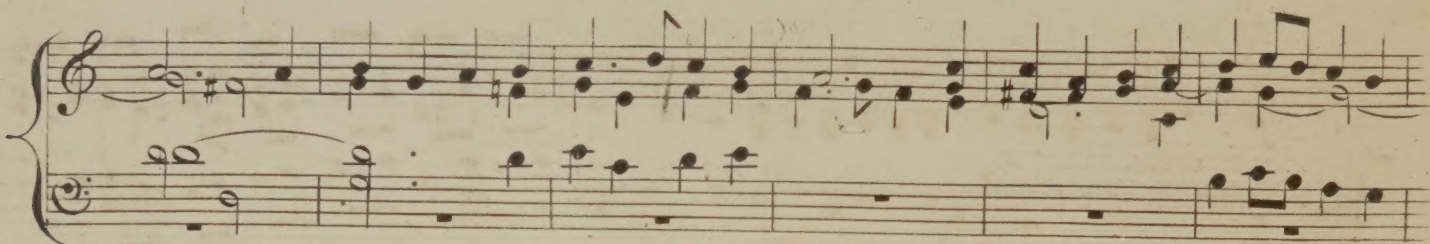
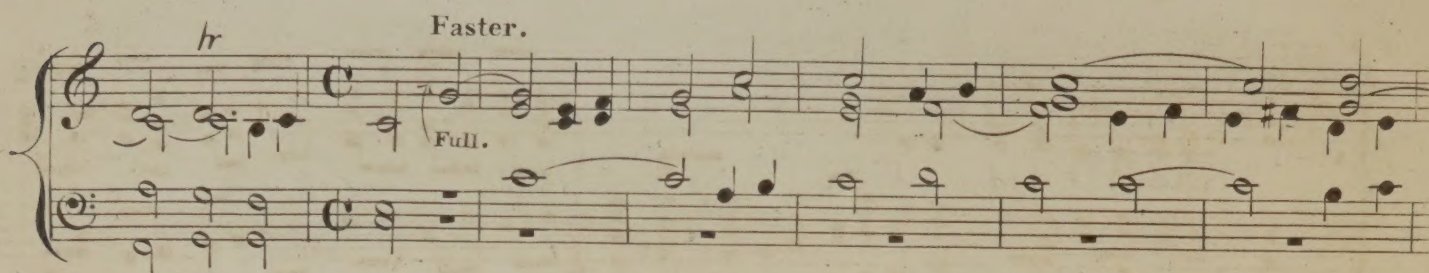
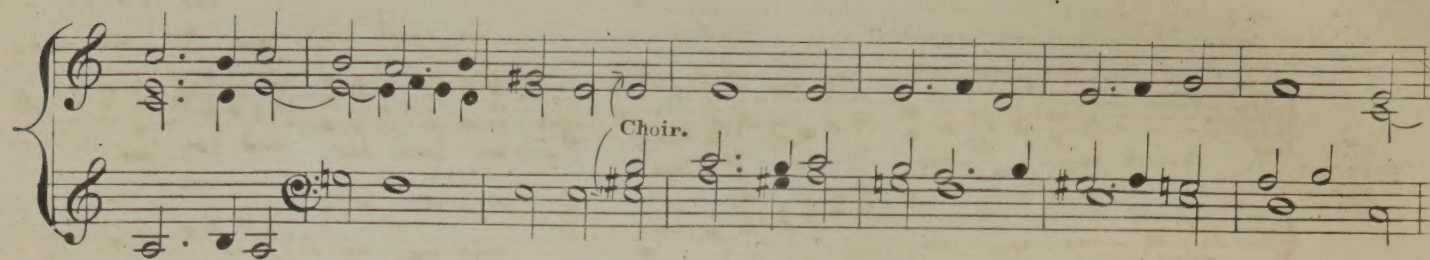
SLOWER.

FASTER.

Full.

* Henry Aldrich, Doctor in Divinity, was appointed Dean of Christ Church, Oxford, in 1689. He was a man of remarkably varied talent, for he not only distinguished himself as a Theologian, a profound Critic, a polite Scholar, an Architect and a man of sound judgment and exquisite taste in Arts, Science and literature in general; but, he became so learnedly skillful in the Theory and practice of Harmony, that his Compositions, especially for the Church, equal in number and excellence those of the greatest Masters of his time. He wrote upwards of thirty Services and Anthems which are preserved in the British Museum, and besides these, he enriched our Cathedrals with many admirable Compositions, by adapting English words, from the Psalms or Liturgy, to the Anthem and Motets of Tallis, Bird, Palestrina, Carissimi, Graziani and Bassani, which were originally set to Latin words for the Roman Catholic Service. He died in 1710, bequeathing to his College a most valuable collection of Music. Dr Burney says that for Masses, Motets, Madrigals and Anthems of the sixteenth and seventeenth Centuries, the collection is the most complete of any that he had an opportunity of consulting. It is much to be regretted that no selections from these very rare M.S.S. have ever yet been published for the gratification of the Musical World.





VERSE and CHORUS. HALLELUJAH.

Dr. Croft

From the Anthem "Praise the Lord O my Soul?"

Brisk.

VERSE. CHORUS.

VERSE. CHORUS.

VERSE. CHORUS.

VERSE. CHORUS.

Slow.

VERSE. CHORUS.

Brisk.

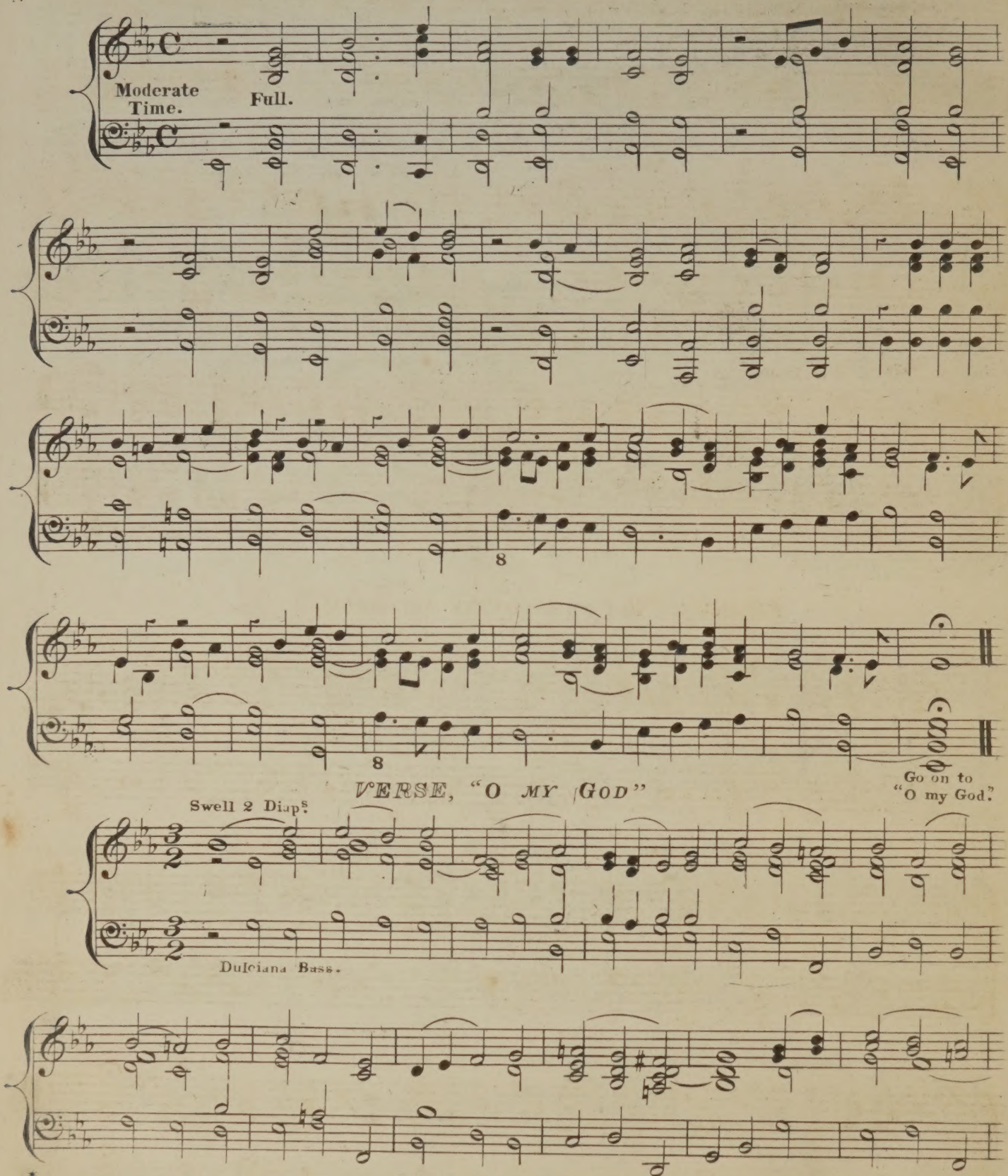
CHORUS.

Ped

MY GOD, LOOK UPON ME.

Anthem for 4 Voices.

John Reynolds.*



Moderate Time. Full.

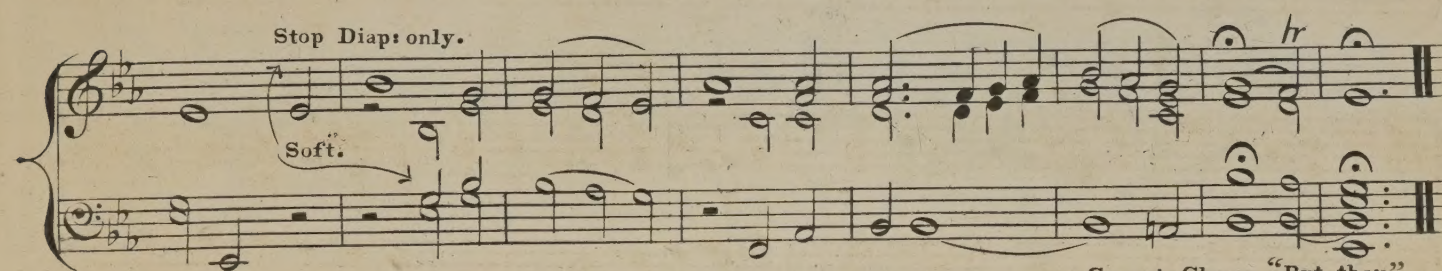
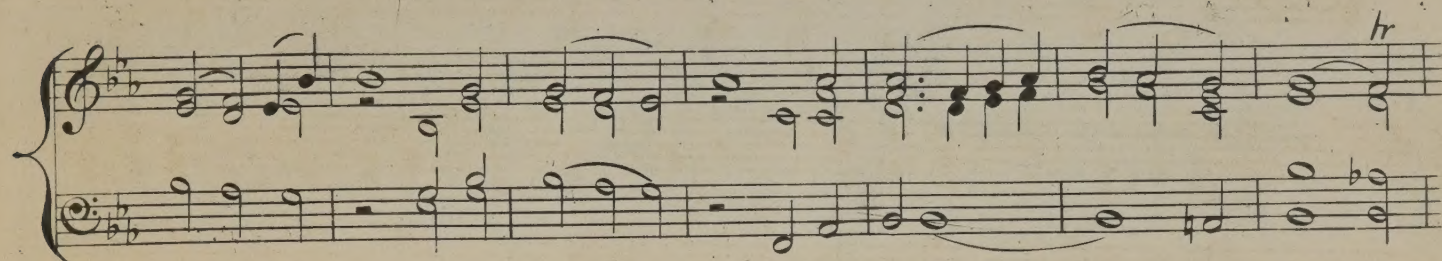
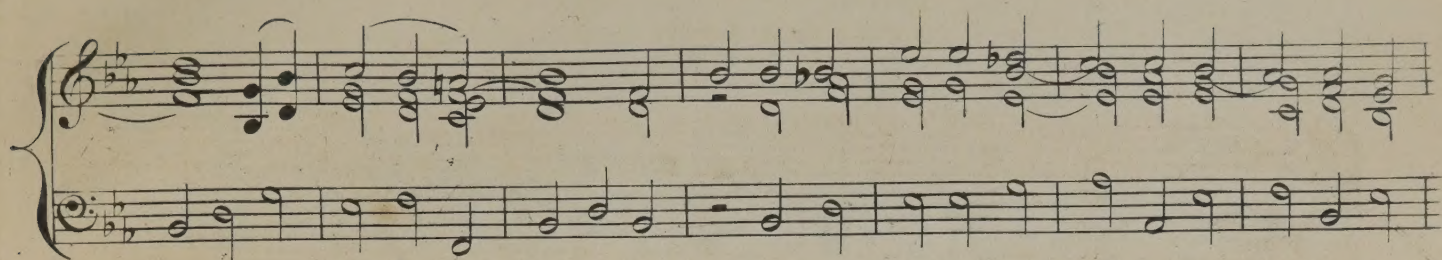
VERSE, "O MY GOD"

Swell 2 Diap.^s

Dulciana Bass.

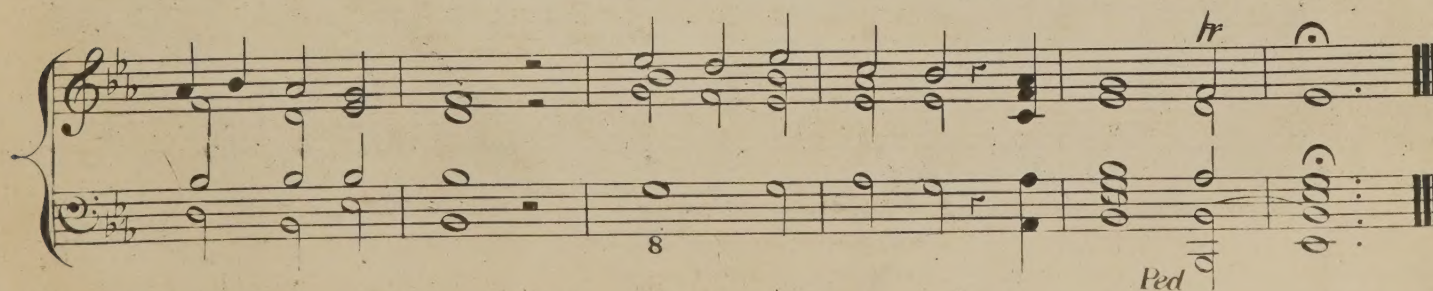
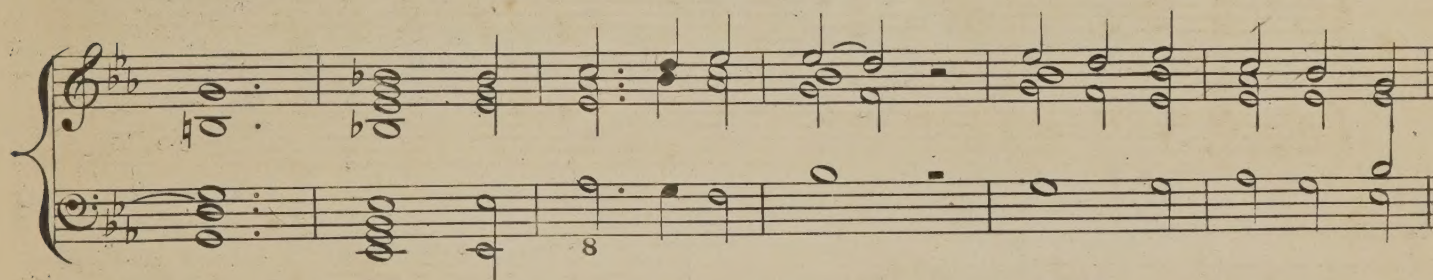
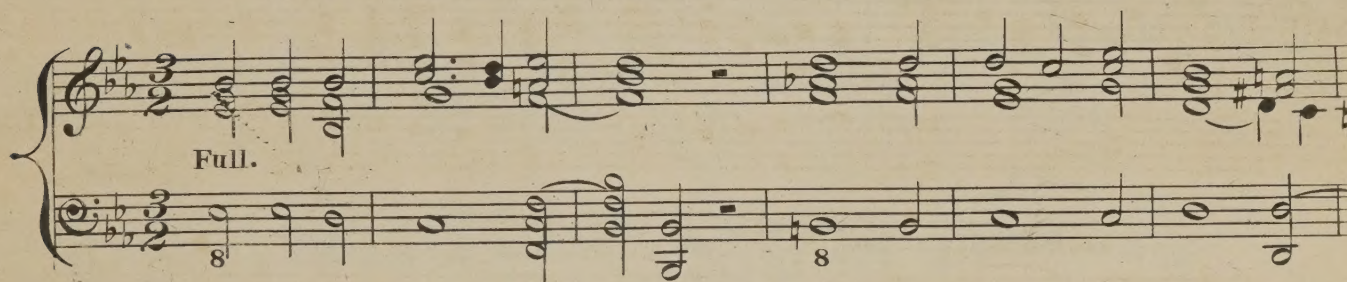
Go on to "O my God."

* The only mention which the Editor can find relative to the Author of this Anthem, is in Page's "Harmonia Sacra," Vol. I. page 24, where he is stated to have been a Gentleman of His Majesty's Chapel Royal; but no date is given as to the period when this simple, unpretending and agreeable little Anthem was written.



Go on to Chorus "But thou"

CHORUS. "BUT THOU CONTINUEST HOLY."



ALL KINGS SHALL FALL DOWN BEFORE HIM.

From the Anthem
"Give the King thy judgements?"

Chorus 5 Voices.

Dr Boyce.*

* This estimable man, as well as excellent Musician, was born in 1710. He was appointed Organist of Oxford Chapel, Vere Street, in 1734, and two years afterwards, on the death of Kelway, he was elected to fill that situation at St Michael's, Cornhill, and became also Organist and Composer to the Chapel Royal, after Dr Greene. About the year 1743 he produced the Serenade of "Solomon," besides a collection of Trios for stringed Instruments, which latter Compositions shared the public favor with the Trios of Corelli for many years. In 1749 he had the degree of Doctor in Music conferred upon him at Cambridge. The Anthem "Lord thou hast been our refuge," which he wrote expressly for the Festival of the Sons of the Clergy, is a masterpiece of Counterpoint; and for expression, pathos and dignified solemnity, is worthy of HANDEL himself. In addition to Dr Boyce's own admirable productions, the Musical World is indebted to him for the finest Collection of "Cathedral Music," by the great English Masters, that has ever been published; and which was in the first instance projected, and in part prepared by his worthy Master Dr Greene. Dr Boyce died in 1779, and was buried in St Paul's Cathedral. He was succeeded, at the Chapel Royal, by Dr Dupuis; and, as Master of His Majesty's Band, by Mr Stanley. There is an original beauty of Melody and a solidity of Harmony in his productions, founded on his study of our old Masters, and the best models of other Countries, that gives to all his works a peculiar charm; and afford a singular combination of strength, clearness, and expressive sweetness, without the least redundancy or extraneous ornaments.

This musical score is for a piano piece titled "No. 20, Novello's Cathedral Voluntaries." It consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The piece features intricate keyboard textures with many sixteenth and thirty-second notes. The first five systems end with a double bar line, while the sixth system concludes with a final double bar line. The word "Ped." (Pedal) is written below the bass staff in the fourth and sixth systems. The sixth system also includes the instruction "Slow." above the treble staff. The page number "121" is printed at the top center.

CHORUS. "TURN US AGAIN, O LORD."

Dr. Croft.

From the Anthem.
 "Thou O God art praised."

Swell, or
 Gt Diap^s

O LORD GOD OF MY SALVATION.

CHORUS.

Jeremiah Clark.

Moderate
Time.

Full.

8

8

Ped

8

8

8

Go on to
VERSE.

VERSE. "FOR MY SOUL"

Jer: Clark.

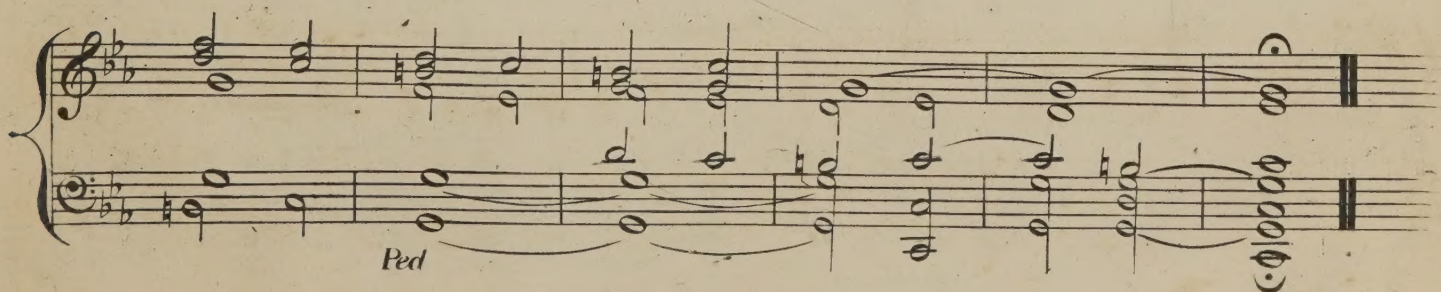
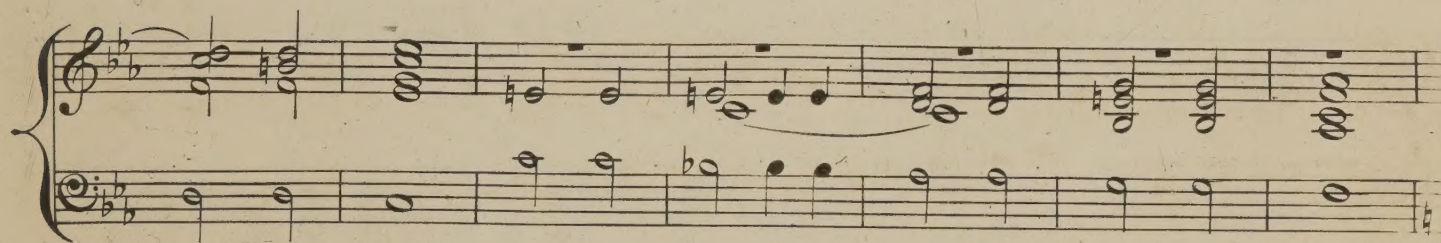
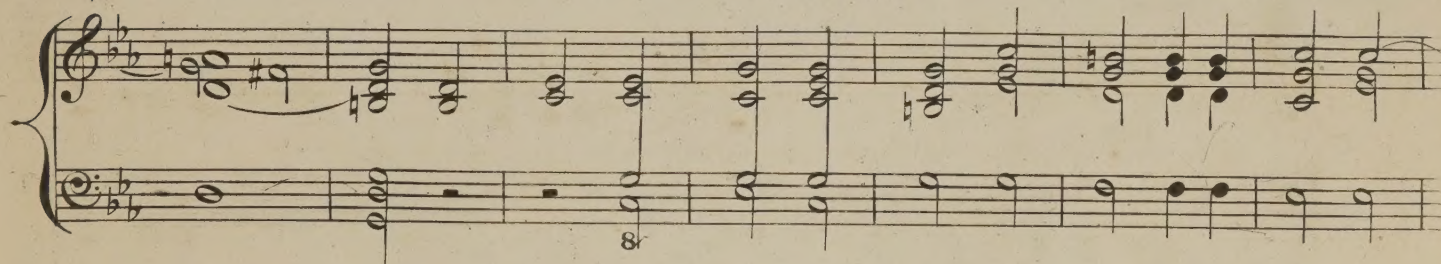
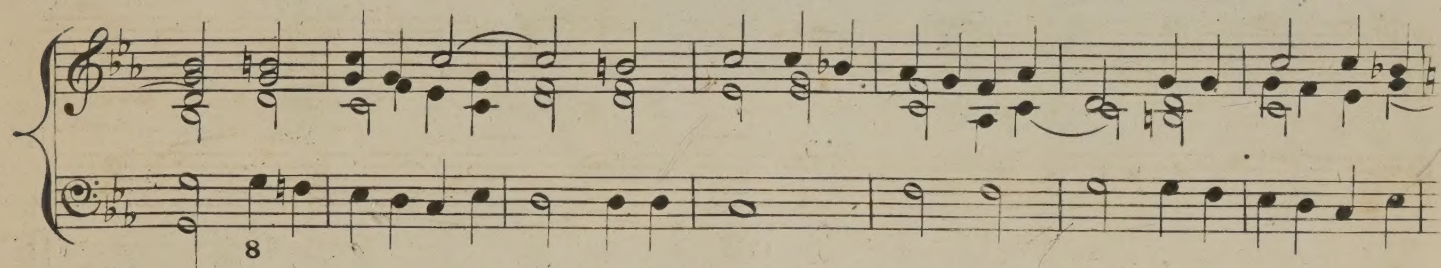
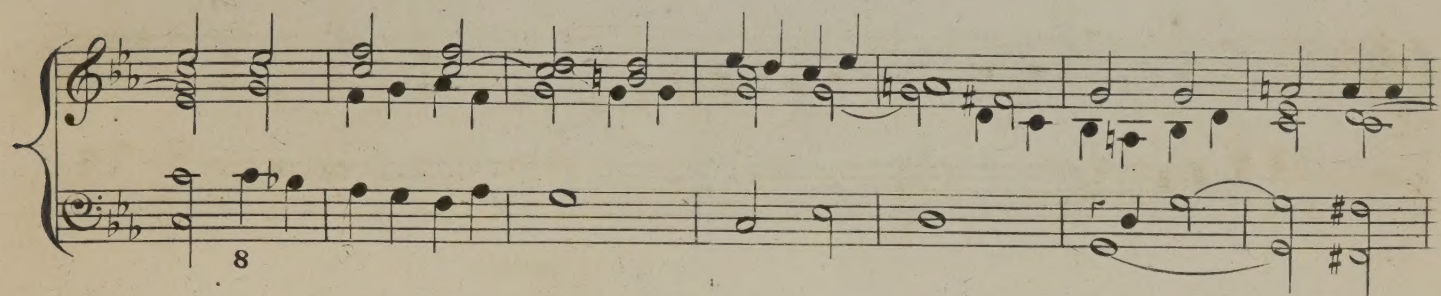
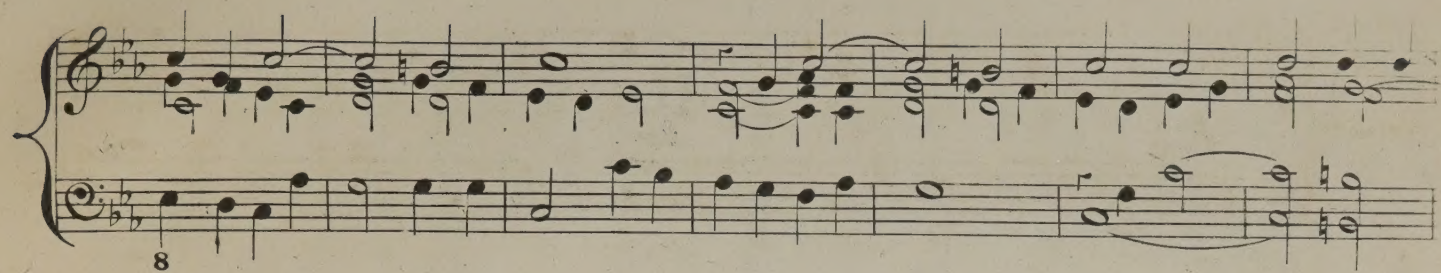
Verse.

SLOW.

Full.
Swell.

CHORUS. "I AM COUNTED."

Full.



126
VERSE and CHORUS "REJOICE IN THE LORD"

Anthem for 4 Voices.

Purcell.

From the "Bell Anthem."

CHORUS. Full. Ped 8.

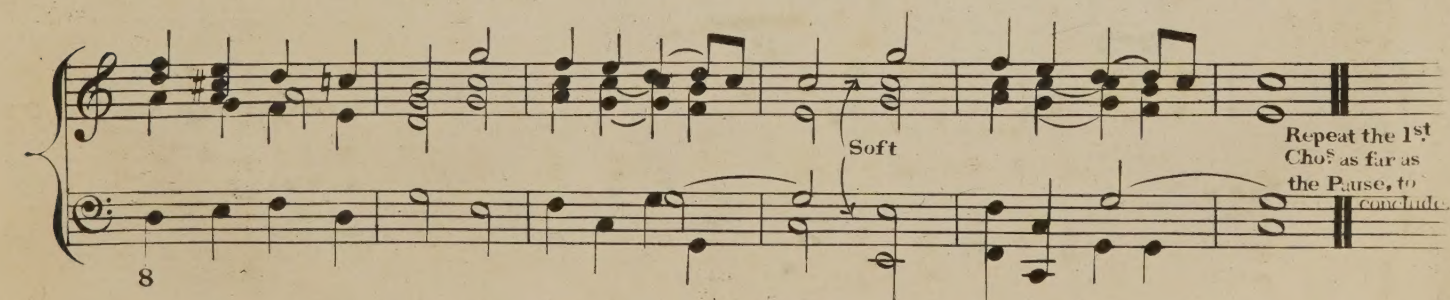
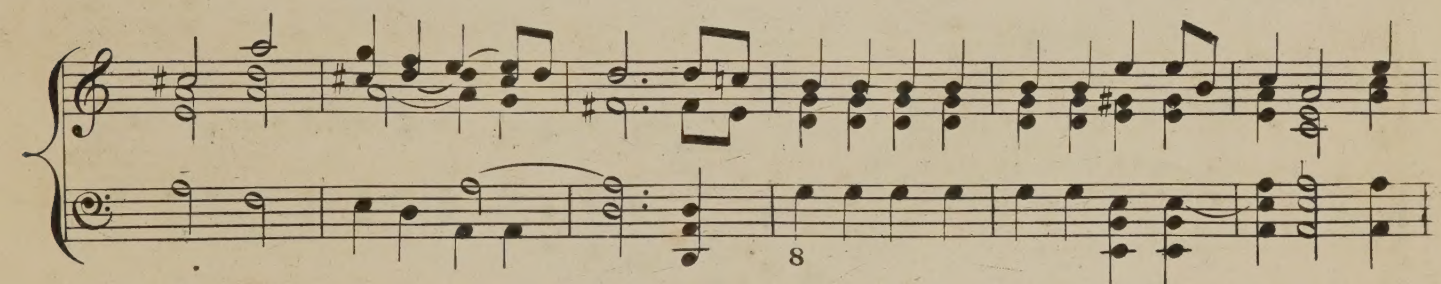
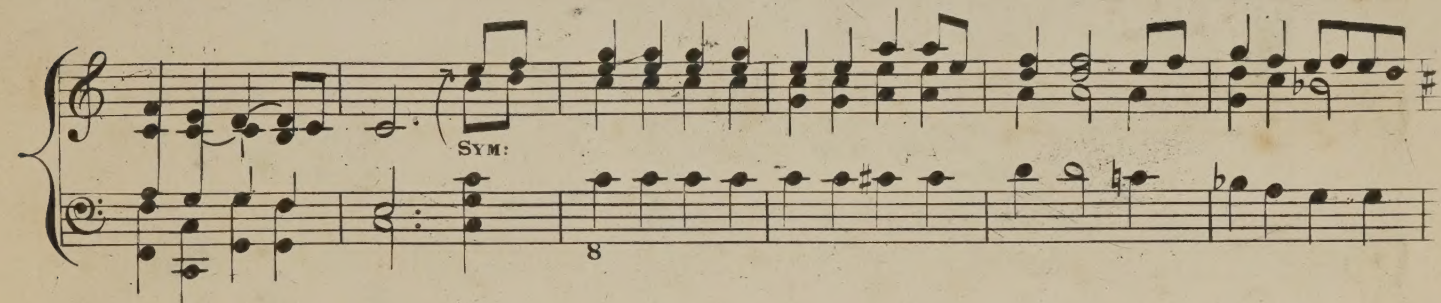
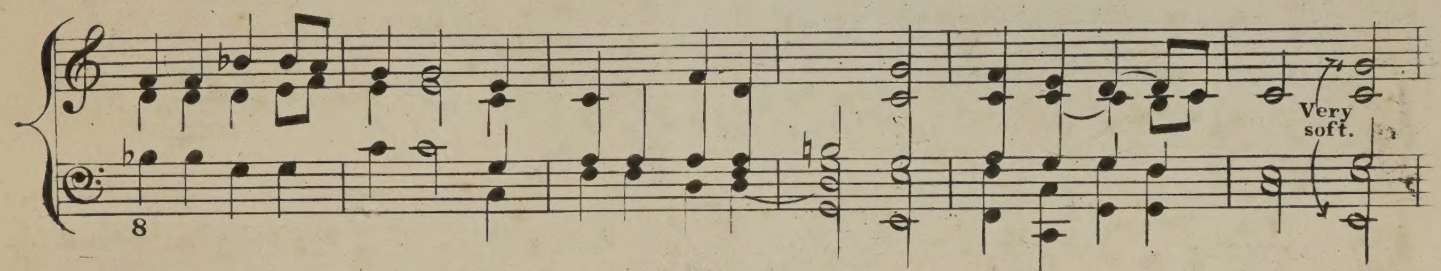
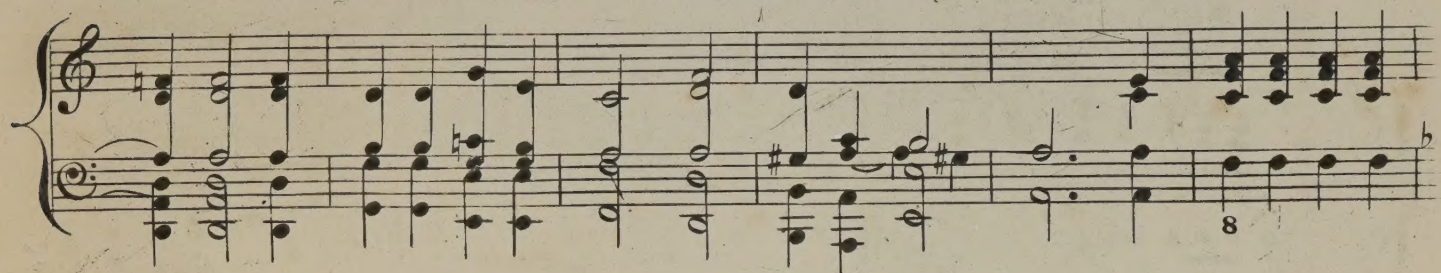
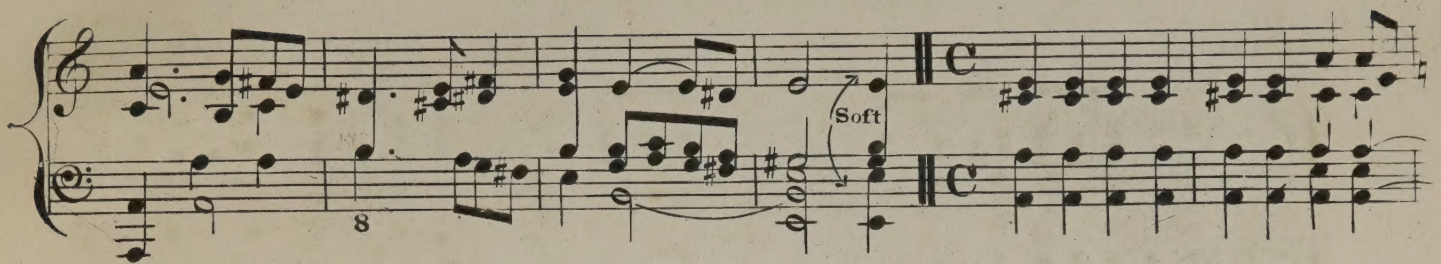
Soft. Full.

Soft. Full.

SYM.

VERSE.

This musical score is for a four-voice anthem. It begins with a Chorus section, marked 'Full.' and 'Ped 8.', in 3/4 time. The Chorus consists of six staves of music, with dynamic markings 'Soft.' and 'Full.' indicating changes in volume. The Verse section follows, marked 'VERSE.', and consists of four staves of music. The score is written for a four-voice choir, with each voice part represented by a single staff. The key signature is one sharp (F#), and the time signature is 3/4. The piece concludes with a final cadence on the last staff of the Verse section.



VERSE and CHORUS "THE LORD OF HOSTS."

From the Anthem
"This is the day."

Dr. Croft.

Slow.

Full Swell.

Choir Orgⁿ
Stop D. & Princ^{pl}

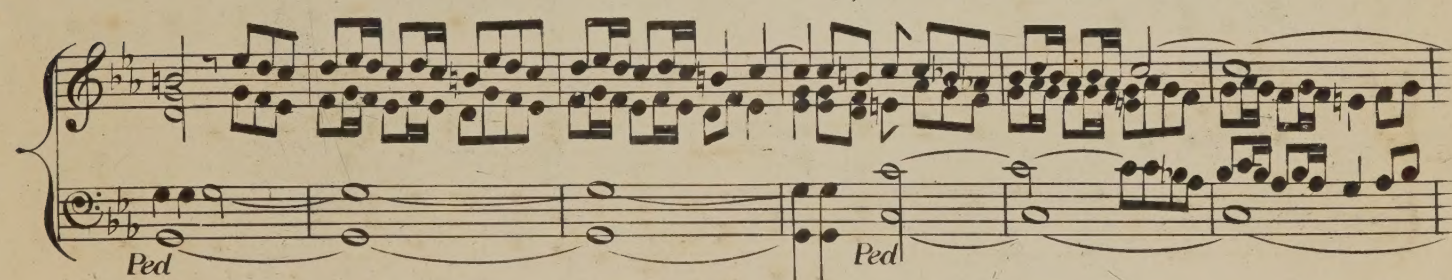
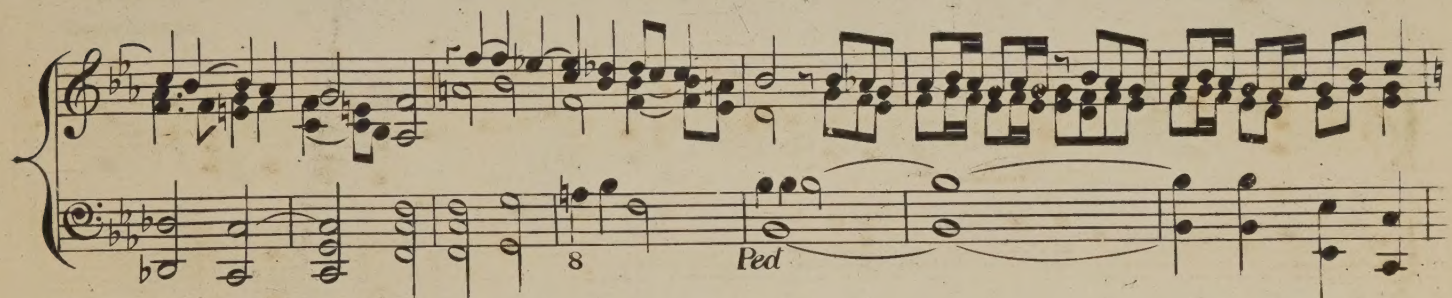
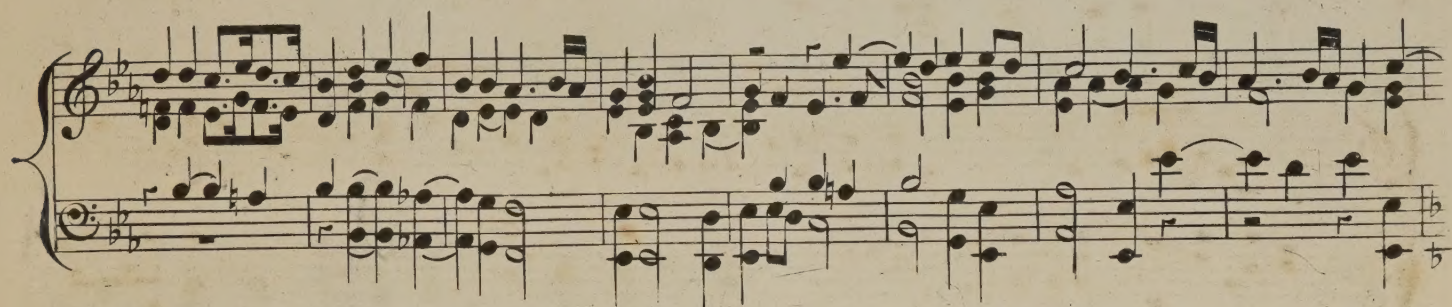
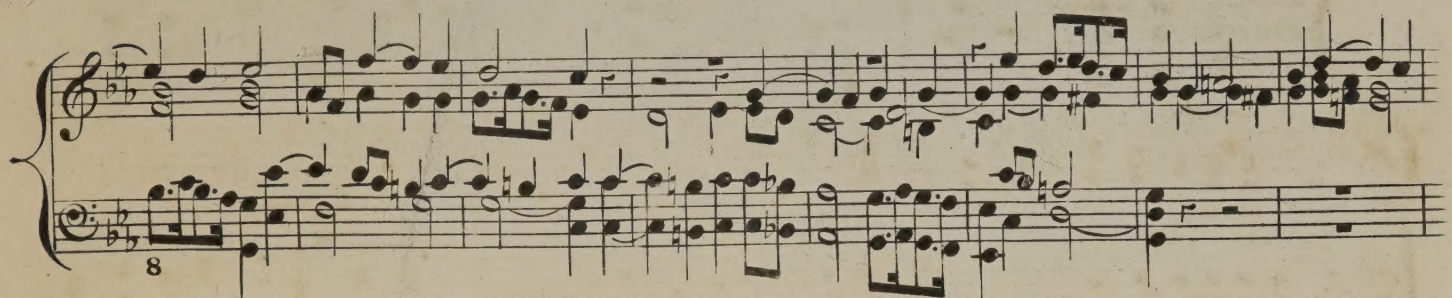
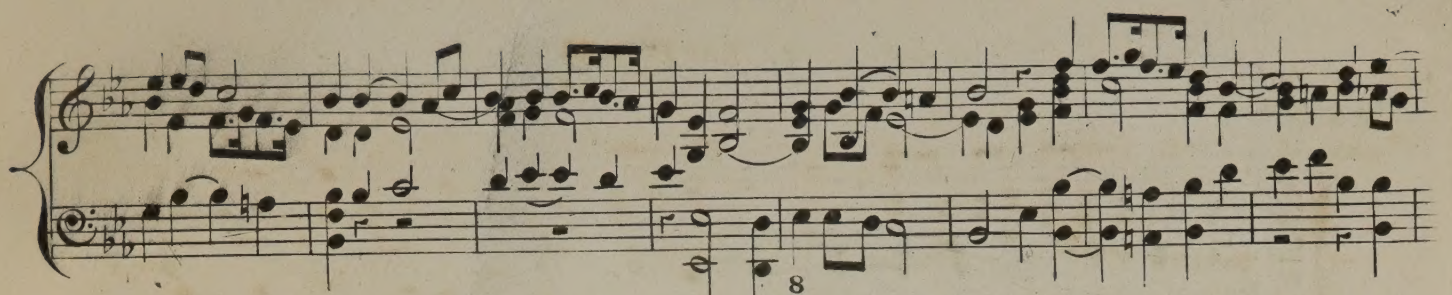
Verse. Faster.

Faster.

Choir Organ.

CHORUS.

gives



VERSE and CHORUS. "HOLY AND REVEREND IS HIS NAME."

From the Anthem
"I will give thanks."

Purcell.

VERSE.

SLOW.

Full Swell.

SOFT.

Choir Orgⁿ

CHORUS.

Great Diap^s

Soft Swell.

O DAUGHTER OF BABYLON.

From the Anthem
"By the waters of Babylon."

Dr: Boyce.

Slow. Full.

Ped

Faster.

Ped

I HEARD A VOICE FROM HEAVEN.

From the Funeral Service.

(For solemn Occasions.)

Morley.*

VERY SLOW.

Great Diaps:
or Soft Stopson Swell.

From the Anthem
"O God thou art my God."

HALLELUJAH.

Purcell.

1st time Choir Org: Stop Diap & Flute.
or Swell 2 Diaps. & Principal.

8

8

8

Repeat Full.

* Thomas Morley was admitted Batchelor in Music at Oxford, 1588; and became a Gentleman of the Royal Chapels to Queen Elizabeth in 1592. He published a learned Treatise in 1597, which he dedicated to W^m Bird, who had been his Master. He died in 1602.

CHORUS. "GLORY BE TO THE FATHER."

Dr Croft.

From the Anthem

"I will sing unto the Lord."

The musical score consists of five systems of piano accompaniment, each with a grand staff (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The first system is marked "Full." and includes a pedaling instruction "8". The second system includes a pedaling instruction "8". The third system includes a pedaling instruction "Ped 8". The fourth system includes a pedaling instruction "Ped 8". The fifth system includes a pedaling instruction "Ped 8". The score concludes with a double bar line and repeat signs.

VERSE and CHORUS. "HALLELUJAH."

From the Anthem
"The Heav'n's declare the glory of God."

Dr. Croft.

The musical score is written for piano and features six systems of music. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 3/2. The first system is labeled 'VERSE.' and includes a melodic line in the treble and a harmonic accompaniment in the bass. The subsequent systems continue the piece, with the fifth system containing a fermata over a whole note in the treble and a whole note in the bass, with a small '8' written below the bass staff. The piece concludes with a final system of chords in the bass staff.

Go on to
Chorus
Hallelujah

CHO: HALLELUJAH.

Dr. Croft.

The musical score is written for a Chorus and Full organ. It consists of six systems of music, each with a vocal line (treble clef) and an organ line (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The organ part includes various ornaments and pedal points, indicated by the number '8' and the word 'Ped'. The score concludes with a double bar line.

Chorus.
Full.

8

8

8

Ped 8

8

8

PRAISE THE LORD, YE SERVANTS.

Dr. Boyce

From the Anthem
"Praise the Lord."

CHORUS.

Full.

Full Swell.

Full Orgⁿ.

Swell.

Full.

Swell.

Full.

Ped.

Ped.

Ped.

Ped.

add Trumpet.

slow.

I CRYED UNTO THE LORD.

Anthem for 5 Voices.

*Dr. Dupuis.**

SLOW.

Great Diapasons.

Ped.

* Thomas Saunders Dupuis was born in this country in the year 1733, but his parents were natives of France. The first rudiments of his Musical education were received from M^r Gates, and he afterwards became a pupil of Travers, at that time Organist of the King's Chapel. On the death of D^r Boyce in 1779, Dupuis was appointed Organist and Composer to the Chapel Royal. As a performer he was considered not to have been excelled but by very few Englishmen of his time. He died in 1796, and was succeeded as Organist of the Chapel Royal by D^r Arnold; and, as Composer to His Majesty, by Attwood.

Swell 2 Diap^s

SOFT. Great Diap^s SOFT.

Gt Diap^s

8

Go on to Cho^s "Consider my complaint."

SLOW Full Ped: 8^{vs}

Swell. Slower & Soft. Loud. Slower & Soft Choir Organ

Go on to Fugue "Bring my soul"

CHORUS. "BRING MY SOUL."

Dr. Dupuis.

BRISK.

Full.

8

8

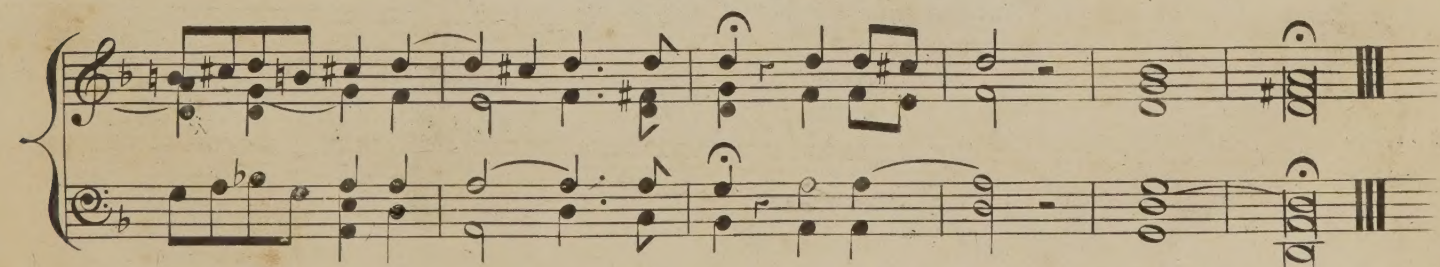
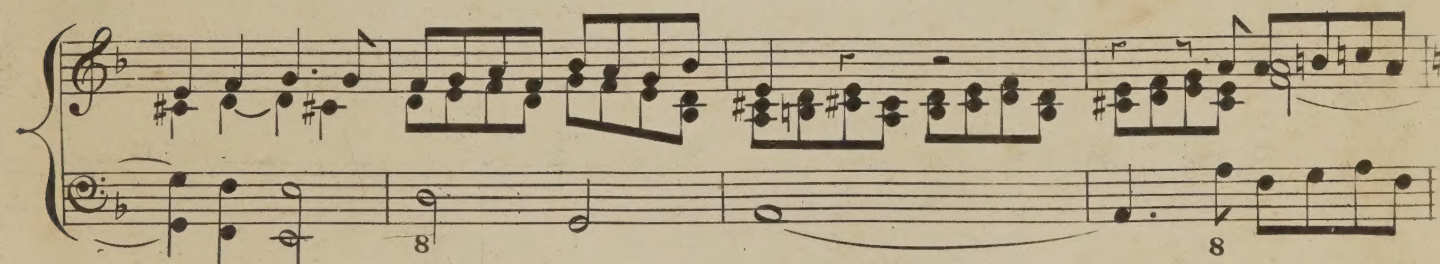
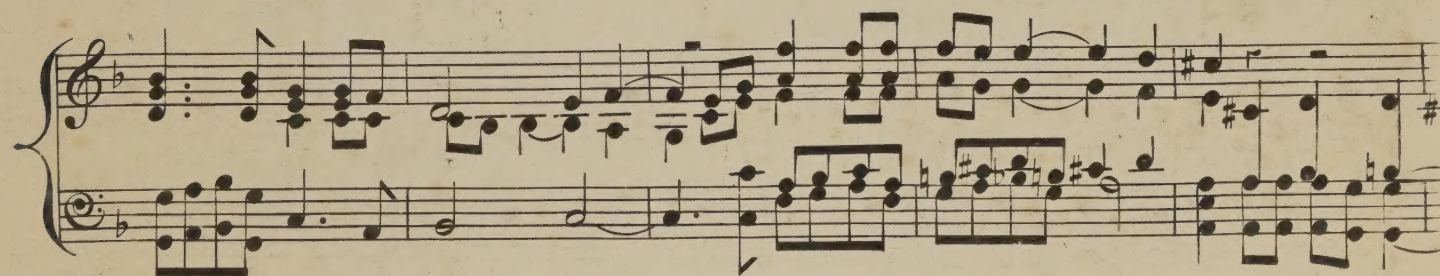
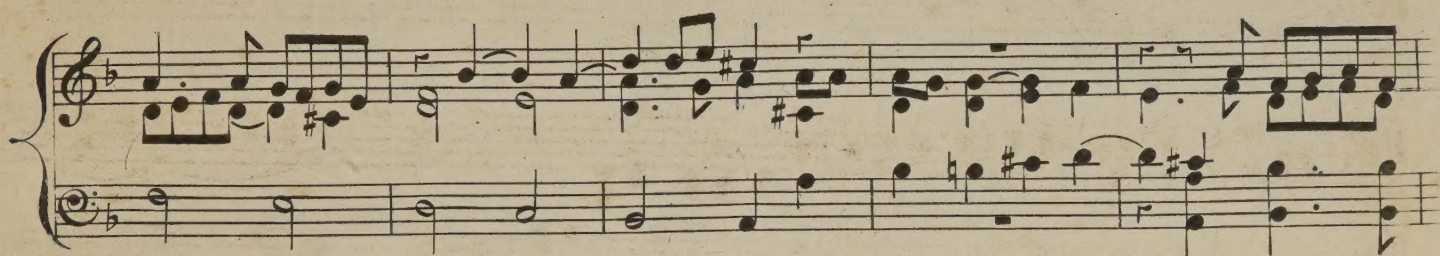
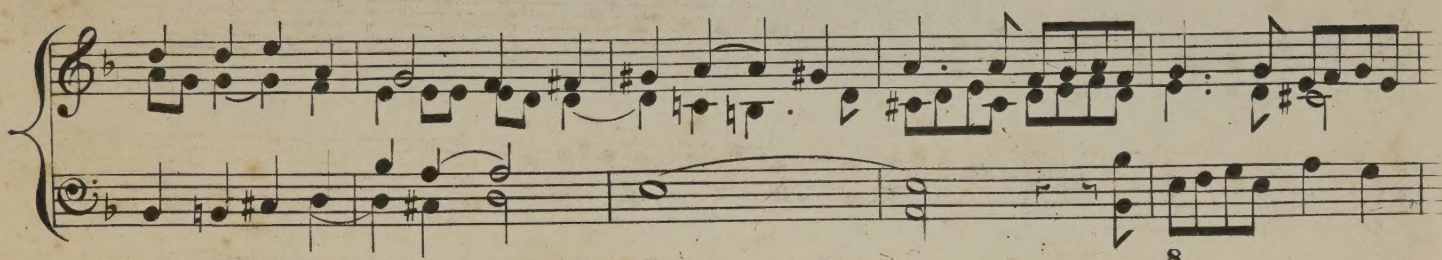
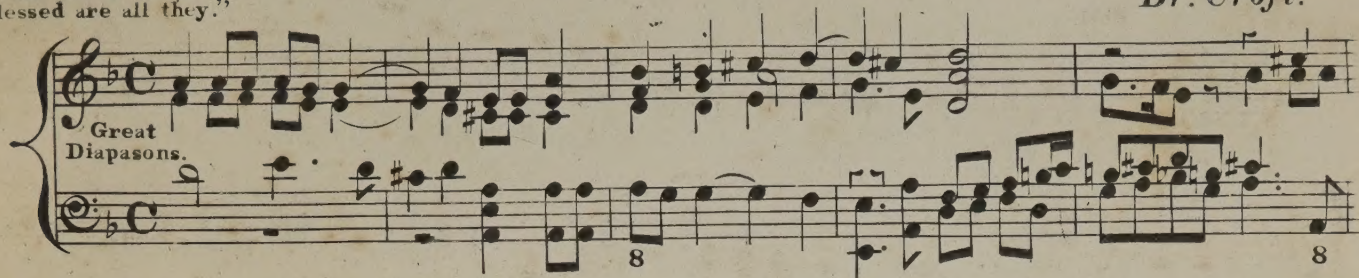
8

8

CHORUS. "YEA THOU SHALT SEE THY CHILDREN."

From the Anthem
"Blessed are all they."

Dr. Croft.



WHEREWITHAL SHALL A YOUNG MAN.

Anthem for 5 Voices.

Dr. Boyce.

Great Diap.

Ped: 8^{vs}

8

Go on to Cho.
"I will talk of"

CHORUS. "I WILL TALK."

Handwritten musical score for the Chorus "I Will Talk." The score is written for piano in G major (one sharp) and common time (C). It consists of six systems of grand staves (treble and bass clef). The first system begins with the instruction "Full." and a measure rest of 8. The second system contains a measure rest of 8. The third system contains a measure rest of 8 and a handwritten "2-6" below the bass staff. The fourth system contains a measure rest of 8. The fifth system contains two measure rests of 8. The sixth system concludes with a double bar line and repeat signs. The notation includes various chords, arpeggios, and melodic lines in both hands.

CHORUS. HALLELUJAH.

From the Anthem
"It is a good thing."

Purcell.

First time on
Choir Organ.

8

8

8

8

8

8

Repeat
Full.

145
BEHOLD HOW GOOD AND JOYFUL.

Anthem for 5 Voices.

Battishill.

CHORUS.

Full to 15.

8

The Chorus section is written for piano in G major (one sharp) and 3/4 time. It consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A bracket on the left side of the first staff indicates a dynamic range from 'Full' to '15'.

VERSE.

Choir.

The Verse section is written for piano in G major and 3/4 time. It consists of two staves. The right hand has a melodic line with some rests, and the left hand provides a steady accompaniment. A bracket on the left side of the first staff indicates a dynamic range for the 'Choir'.

This system continues the piano accompaniment for the Verse, showing the right and left hand staves with various chords and melodic fragments.

This system continues the piano accompaniment for the Verse, showing the right and left hand staves with various chords and melodic fragments.

Full.

This system continues the piano accompaniment for the Verse, showing the right and left hand staves with various chords and melodic fragments. A bracket on the right side of the first staff indicates a dynamic range for 'Full'.

This system continues the piano accompaniment for the Verse, showing the right and left hand staves with various chords and melodic fragments.

This system continues the piano accompaniment for the Verse, showing the right and left hand staves with various chords and melodic fragments, ending with a double bar line.

Battishill.

Behind now good and joyful

VERSE.
Choir Organ.

Soft.

Full.

VERSE.

Handwritten musical score for Cathedral Voluntaries, No. 24. The score consists of seven systems, each with a grand staff (treble and bass clefs). The key signature is D major (two sharps). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a piano introduction. The second system includes a dynamic marking "Full." and a fermata over a measure. The third system has a fermata over a measure. The fourth system has a fermata over a measure. The fifth system has a fermata over a measure. The sixth system has a fermata over a measure. The seventh system includes a dynamic marking "add Trumpet." and a fermata over a measure. The score concludes with a double bar line.

CHORUS. "THE LORD OF HOSTS."

From the Anthem
"This is the day."

Dr. Croft.

The musical score is written for piano and consists of six systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The first system includes the word "Full." above the treble staff. The music is a chorale setting, featuring a steady bass line and a more active treble line with various chords and melodic fragments. The notation includes many beamed sixteenth and thirty-second notes, suggesting a lively tempo. The score ends with a final cadence in the sixth system.

This page contains a handwritten musical score for a piece titled "No. 24. Novello's Cathedral Voluntaries." The score is written on six systems of grand staves, each consisting of a treble and a bass clef joined by a brace. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system shows a complex texture with many beamed notes in the treble and a more rhythmic bass line. The second system features a prominent eighth-note pattern in the bass. The third system has a melodic line in the treble with a supporting bass line. The fourth system continues the melodic development in the treble. The fifth system includes a "Ped" (pedal) marking under the bass line, indicating a sustained pedal point. The sixth system concludes the piece with a final cadence, also marked with "Ped" and ending with a double bar line and repeat dots.

LATIN PSALM. "LAUDATE NOMEN DOMINI."

Great Diap^s 1st time:
Repeat Full.

for Four Voices.

Dr. Tye.*

The musical score is written for four voices and keyboard. It begins with a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'SLOW.' The score consists of six systems of staves. Each system has a grand staff (treble and bass clef) for the keyboard and four individual staves for the voices. The music is written in a style characteristic of the 16th century, with many whole and half notes and some rests. The piece concludes with a double bar line and repeat signs.

Christopher Tye was born in Westminster, and commenced a Bachelor in Music at Cambridge in 1537. He took his degree of Doctor there in 1545, and was admitted in the same year, a Gentleman of the Chapel Royal. He was possessed of great skill both in the Theoretical and Practical Branches of his Profession. The Acts of the Apostles were translated by him into English and adapted to Music; he published them in 1553, with a dedication to King Edward the 6th.

151
GOD IS GONE UP WITH A MERRY NOISE.

Anthem for 4 Voices.

Dr. Croft.

Full.

Ped 8.

8

8

8

8

8

8

Ped

C6308